



I L L I N O I S

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

-

PRODUCTION NOTE

University of Illinois at
Urbana-Champaign Library
Large-scale Digitization Project, 2007.

THE BULLETIN

OF THE CENTER FOR CHILDREN'S BOOKS

April 1993
Vol. 46 No. 8



University of Illinois
Graduate School of Library and Information Science

University of Illinois Press

★ "Extremely and continuously funny"*

THE EXILES

Hilary McKay

★ "The exiles are the four obstreperous Conroy sisters...ranging in age from thirteen to six; they've been bundled off to their grandmother's house in the English Lake Country for the entire summer...It's a story about a stretch of time rather than any particular event...but it's the characters and dialogue that make this book. The Conroys are guilelessly demonic, like enchanting March sisters from hell, and McKay gives everything a quirky twist."

—★Starred, *Bulletin of the Center for Children's Books*
BCCB Blue Ribbon 1992

★ "McKay chronicles the entertaining idiocy of [the sisters'] thoughtless adventures and the beginning of their transformation into people struggling to discover their own identities and values....A fine first novel from a promising English writer." —Starred, *Booklist*

★ "Riveting....The characters throughout act consistently and believably."

—Starred, *The Horn Book*

The Horn Book Fanfare List

◆ "McKay has a real gift for amusing dialogue and descriptions. A delightful debut."

—Pointer, *Kirkus Reviews*



\$14.95 SBE

0-689-50555-8 / Ages 9-12

SBE indicates a reinforced
hardcover edition.



**MARGARET K.
McELDERRY
BOOKS**

An imprint of the
Macmillan
Children's Book
Group

866 Third Avenue
New York, NY 10022

T H E B U L L E T I N

OF THE CENTER FOR CHILDREN'S BOOKS

April 1993
Vol. 46 No. 8



A LOOK INSIDE

237 THE BIG PICTURE

Blessed Are You: Traditional Everyday Hebrew Prayers

written and illustrated by Michelle Edwards

238 NEW BOOKS FOR CHILDREN AND YOUNG PEOPLE

Reviewed titles include:

248 • *The Story of May* by Mordicai Gerstein

259 • *Out of Control* by Norma Fox Mazer

260 • *The Magic Circle* by Donna Jo Napoli

260 • *The Boys Start the War* by Phyllis Reynolds Naylor

267 PROFESSIONAL CONNECTIONS

268 SUBJECT AND USE INDEX

EXPLANATION OF CODE SYMBOLS USED WITH REVIEWS

*	Asterisks denote books of special distinction.
R	Recommended.
Ad	Additional book of acceptable quality for collections needing more material in the area.
M	Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
NR	Not recommended.
SpC	Subject matter or treatment will tend to limit the book to specialized collections.
SpR	A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

The Bulletin of the Center for Children's Books (ISSN 0008-9036) is published monthly except August by the Graduate School of Library and Information Science (GSLIS) of the University of Illinois at Urbana-Champaign and the University of Illinois Press, 54 East Gregory Drive, Champaign, IL 61820.

STAFF

Betsy Hearne, Editor and Associate Professor, GSLIS (BH)

Roger Sutton, Executive Editor (RS)

Deborah Stevenson, Assistant Editor (DS)

Kathryn Jennings, Reviewer (KJ)

Reviewers' initials are appended to reviews.

THE CENTER FOR CHILDREN'S BOOKS ADVISORY BOARD

Leigh Esrabrook, Dean, GSLIS, University of Illinois at Urbana-Champaign

Selma K. Richardson, Professor, GSLIS

Richard C. Anderson, Director, Center for the Study of Reading, UIUC

Jean Osborn, Associate Director, Center for the Study of Reading

P. David Pearson, Dean, College of Education, UIUC

Violet J. Harris, Associate Professor, College of Education

Nancy O'Brien, Education Subject Specialist, Library, UIUC

Peggy Miller, Associate Professor, Department of Speech Communication, UIUC

Ann D. Carlson, Assistant Professor, GSLIS, Rosary College

Carol Fox, Youth Services Consultant, Illinois State Library

Janice Harrington, Head of Children's Services, Champaign Public Library

Elizabeth Huntton, Director Systemwide Children's Services, Chicago Public Library

Janie Schomberg, Librarian, Leal Elementary School, Urbana, Illinois

SUBSCRIPTION RATES

1 year, institutions, \$35.00; individuals, \$29.00. In countries other than the United States, add \$7.00 per subscription for postage. Japanese subscription agent: Kinokuniya Company Ltd. Single copy rate: \$3.00. Reprinted volumes 1-35 (1947-1981) available from Kraus Reprint Co., Route 100, Millwood, NY 10546. Volumes available in microfilm from University Microfilms, 300 North Zeeb Road, Ann Arbor, MI 48106. Complete volumes available in microfiche from Johnson Associates, P.O. Box 1017, Greenwich, CT 06830. Subscription checks should be made payable to the University of Illinois Press. All notices of change of address should provide both the old and new address. Postmaster: Send address changes to *The Bulletin of the Center for Children's Books*, University of Illinois Press, 54 E. Gregory Drive, Champaign, IL 61820.

Subscription Correspondence. Address all inquiries about subscriptions and advertising to University of Illinois Press, 54 E. Gregory Drive, Champaign, IL 61820.

Editorial Correspondence. Review copies and all correspondence about reviews should be sent to Betsy Hearne, *The Bulletin of the Center for Children's Books*, 1512 N. Fremont St., #105, Chicago, IL 60622

Second-class postage paid at Champaign, Illinois, and additional mailing offices

© 1993 by The Board of Trustees of the University of Illinois

Drawings by Debra Bolgla. This publication is printed on acid-free paper.

Cover illustration by Michelle Edwards, from *Blessed Are You: Traditional Hebrew Prayers*, © 1993 by Michelle Edwards and used by permission of Lothrop, Lee & Shepard Books.

THE BIG PICTURE

Blessed Are You: Traditional Everyday Hebrew Prayers

written and illustrated by Michelle Edwards

"There is no literature without roots," writes Isaac Bashevis Singer, and he goes on to point out that the more specific a piece of literature becomes, the more universally it can be understood. What is it that allows a culture-specific book to reach beyond its immediate audience and stir empathy among readers or listeners farther afield? The simplest answer—and one which Singer would sanction—is a good story. Michelle Edwards has demonstrated an understanding of this principle in each of her picture books, which are idiosyncratic but deeply rooted in Jewish tradition. What more unlikely subject for general appeal than her first book, *Chicken Man* (BCCB 5/91), the story of an Israeli kibbutznik with a gift for fowl play? Or *A Baker's Portrait* (2/92), about a Yiddish artist who paints too literally what she sees until she discovers the diplomatic possibilities of symbolic art? Each of these books reached beyond cultural boundaries with a good story, but Edwards took a step further by displaying, in her Hebrew alphabet book *Alef-Bet* (5/92), an ability to transform concept into story through narrative art. As Molly Bang did in *Ten, Nine, Eight*—and as all great concept books do—Edwards turned an intellectual scheme into child's play.

Blessed Are You: Traditional Everyday Hebrew Prayers also expands a story through pictures accompanied by non-narrative text. These are thirteen traditional Jewish prayers, each presented in Hebrew, English, and transliteration on the left-hand side of the spread, with a related painting on the facing page. It's a complex page layout, and sometimes Edwards' elaborate borders for framing the three blocks of text get a little cluttered in juxtaposition with her painterly effects of pattern and texture. Overall, though, she controls the flow with skillful color blends and relates each prayer to the context of three children's lives.

The first, "Thank you, God of everything, for the morning, when I wake again to You," shows twins, a boy and a girl, sticking their heads out of a tent. These two play with each other and their baby brother in fully imagined scenes that include baking, playing at the beach, skiing, burying a dead pet ("Blessed are You, our God, Ruler of the universe, who help me when I am sad and tired"), reading together on the couch, picking apples, and getting ready for bed. Their personalities emerge clearly, while the warmth of their sibling relationship reflects a family that is secure and giving. For Jewish children who haven't learned the prayers, here's an opportunity to do so at several stages, from oral to written; those

who already know the prayers will find themselves reminded of the values they represent. For non-Jewish children, the book offers a chance to compare prayers from a different faith—they'll find more similarities than contrasts. Certainly, the gouache paintings, with their homely images and comfortable compositions, will reach across ethnic differences with a common, yet quirky, sense of humanity.

Like all great literature, prayers tell a story. Sometimes the story is implied: "Be gracious to me, my Father, hold up my boat," say the Andean Yahgan people of South America. Even this prayer, brief as it is, builds suspense by being specific. And even the kind of general anthology from which it is quoted, Bijou LeTord's *Peace On Earth: A Book of Prayers from Around the World* (BCCB 12/92), shows that the most vivid language is rooted in specific experience. That's what makes "holiday fare" such as Barbara Goldin's adaptation of I. L. Peretz' *The Magician's Visit: A Passover Tale* (3/93) last all year around. Even when prayers sound generic—"God bless my mother and father," for instance—they are resonant with emotional images specific to each individual. That's what makes a book of Jewish prayers, with Edwards' story bridge of illustration, meaningful to those who aren't Jewish—and even to those who don't pray.

Betsy Hearne, Editor



NEW BOOKS FOR CHILDREN AND YOUNG PEOPLE

ANGELL, JUDIE *Yours Truly*. Jackson/Orchard, 1993 [192p]

Library ed. ISBN 0-531-08622-4 \$14.99

Trade ed. ISBN 0-531-05472-1 \$14.95

Reviewed from galleys

R Gr. 7-10

Nicki's family has been through some changes: her mother has finally kicked out Nicki's drug-using father and become seriously involved with McLennon, her business partner, so now Nicki's starting eighth grade at a new school in Queens, New York, a far cry from her beloved New Hampshire. Nicki's little brother Jerry adores McLennon, but Nicki is her daddy's girl and suffers terribly through the year and a half without word from him. She also starts running with a wild crowd, including over-eighteen young men (one of whom gets her seriously drunk and others who are connected with a gang), and when her clearly-unreformed father finally reappears, she sees as much as possible of him too. This is an unusually well-told story of a young girl's drifting out of the white-bread mainstream; Nicki's first-person narration is convincing with its eerie *River's Edge* flatness, emotional shallowness, and touching naïveté (much thinking in italics and exclamation points), and the characterization rings true throughout, even that of the felonious and pathetic father. Angell also wisely eschews overt psychologizing or moralizing, keeping the story as absorbing as a documentary while allowing readers to draw

their own conclusions. Nicki's life and milieu will probably be more familiar to many kids than adults would like to admit, and the story keeps its integrity to the end by making Nicki's future pretty much a mystery notwithstanding a final softening of her rebellious attitude. DS

ARNOLD, CAROLINE *Dinosaurs All Around: An Artist's View of the Prehistoric World*; illus. with photographs by Richard Hewett. Clarion, 1993 [48p]
ISBN 0-395-62363-4 \$14.95

Reviewed from galleys

R Gr. 4-6

Arnold has had considerable practice with this subject (*Dinosaur Mountain*, BCCB 6/89; *Trapped in Tar*, BCCB 6/87), and the first half of the book features a cohesive discussion and display of work by Stephen and Sylvia Czerkas, who make dinosaur models for museum exhibits. The latter half becomes a descriptive catalogue of various species (*Styracosaurus*, *Albertosaurus*, *Tyrannosaurus Rex*, *Allosaurus*, *Deinonychus*, *Compsognathus*, and *Stegosaurus*), which young readers will play along with because of the dramatic color photographs of sculptures sporting long teeth, sharp claws, and hatching eggs. Given the Czerkas' meticulous paleontological research of fossil discoveries such as the patterns of scales on dinosaur skin, the photographed models are superior to most drawings; they add a lifelike dimension to the book, along with a subtle implication that if you follow your dream as these artists have ("Stephen . . . made his first dinosaur sculpture with mud in his back yard when he was four years old"), you may find it. (And for more autobiographical detail, see Stephen and Sylvia Czerkas' *My Life with the Dinosaurs*, BCCB 6/89.) BH

BABBITT, LUCY CULLYFORD *Where the Truth Lies*. Jackson/Orchard, 1993 [208p]

Library ed. ISBN 0-531-08623-2 \$15.99

Trade ed. ISBN 0-531-05473-X \$15.95

Reviewed from galleys

Ad Gr. 8-12

Kyra has been asked by her parents, prominent citizens in the Sanctuary, to help resolve the conflict between the Tribes and Godsland, two religiously inflamed groups, one poly-, the other monotheistic, warring eternally about whose religion is "true." The people of the high-walled Sanctuary, atheists all, have a scheme in which a leader's child of each of the three groups will secretly travel together to a cave revered by both Tribes and Godsland, and where each set of believers intends to find its proof. It's unusual to find, even in fantasy, a YA novel so intently concerned with the paradoxes of religious faith, and it's to Babbitt's credit that she makes the spiritual journey to the mysterious cave as suspenseful as the physical one. What will they find? is a question the author engages here with some subtlety. However, the storytelling and characterization, though efficient, seem programmed, even dogmatic. Kyra is freethinking; the Tribes, a boy who insists upon being called The Glorious One, is a suspicious, sensuous pagan; Lillen, of the *Handmaid's Tale*-like Godslanders, is a "perfect daughter" who harbors thoughts of lust and yearns for punishment. There's too much speechmaking, and it's a slip that Babbitt does not confront the probability that such different cultures would have different languages, but the ideas are clearly put and will be intensely felt by adolescent readers. RS

BARRETT, TRACY *Nat Turner and the Slave Revolt*. Millbrook, 1993 32p illus. with photographs (Gateway Civil Rights)

ISBN 1-56294-275-1 \$11.90

Ad Gr. 4-7

Beginning with the dramatic scene of Nat Turner's conviction in the Southampton County Courthouse, 1831, this gives an overview of his youth, visions, and revolt. The style is clear and the information appears to be straightforward, but there is a slight imbalance resulting from focusing on the revolt without more background on the context of slavery. Thus the emphasis on details of the slaves' slaughtering whites, compared to generalizations about the whites' cruelty to African-Americans, makes Turner seem less a leader than a madman. Perhaps some subjects are impossible to simplify without distortion; certainly objectivity was an aim here, and the conclusion makes clear that Turner's action may have either entrenched slavery further or hastened its end. Photographs, period art, chronology, suggested readings, notes, and an index attest to the book's usefulness if balanced by accounts such as Virginia Hamilton's in *Many Thousand Gone* (BCCB 3/93). BH

BEIRNE, BARBARA *Siobhan's Journey: A Belfast Girl Visits the United States*; written and illus. with photographs by Barbara Beirne. Carolrhoda, 1993 48p

ISBN 0-87614-728-7 \$14.96

R Gr. 2-5

A sprightly photodocumentary follows ten-year-old Siobhan McNulty from her home in Belfast through her summer vacation with a family in New Jersey under the auspices of Project Children. This organization transports Catholic and Protestant kids from Northern Ireland to the U.S. for relief from "the Troubles," which are briefly explained here in an introductory note. The real focus is on Siobhan's adjustment to American culture ("Catholics and Protestants often live on the very same street, and they get along well") and her developing friendship with a girl the same age, Lauren Farrell, with whom she stays. Their activities—including daily trips to the beach, picnics, shopping, peach-picking, and sightseeing—sound like any child's ideal treat; the exchange is clearly reaching across boundaries of class as well as those of religion. The first-person narration sometimes sounds forced, and the end is self-consciously preachy, but in general Siobhan's voice does reflect the excitement shining from her face in Beirne's abundant full-color photographs. A glossary clues readers into the Irish expressions Siobhan uses in describing her trip. BH

BERGER, MELVIN AND GILDA *Where Are the Stars During the Day?: A Book about Stars*; illus. by Blanche Sims; Library ed. ISBN 0-8249-8644-X; Paper ed. ISBN 0-8249-8607-5. *Where Did Your Family Come From?: A Book about Immigrants*; illus. by Robert Quackenbush; Library ed. ISBN 0-8249-8647-4; Paper ed. ISBN 0-8249-8610-5. *The Whole World in Your Hands: Looking at Maps*; illus. by Robert Quackenbush; Library ed. ISBN 0-8249-8646-6; Paper ed. ISBN 0-8249-8609-1. Each book: Ideals, 1993 48p (Discovery Readers) Library ed. \$12.00; Paper ed. \$3.95

M Gr. 1-3

There's a great need for informational books in a beginning-reader format, but this series suffers from choppy writing and oversimplification that results in factual errors. *Where Are the Stars . . .* is the clearest of the three titles, giving brief facts about the solar system, constellations and galaxies, although it unfortunately implies that the constellations of the Big Dipper and Orion are not part of the Milky

Way. *The Whole World* . . . progresses logically, from a map of a floor plan to world maps and globes, but it mistakenly states that the world's countries are spread over seven continents and that "few" people live near the equator. *Where Did Your Family* . . . incorrectly defines people whose ancestors were immigrants as immigrants themselves and says wrongly that only those eighteen years old and over can become U. S. citizens, and its fictional narratives about four immigrant children are, taken as a whole, stereotyped: Boris' father is a scientist from Russia, Rosa's father is a farmworker from Mexico, Maria's family from Italy runs a pizzeria, and Chang's Korean family runs a grocery. It's also odd that even though these are all supposed to be contemporary children, Chang's family are political refugees from what must be the aftermath of the Korean War. None of these mistakes is fatal, but together they beg the authority of the series. Pleasant color illustrations appear on every page, and each book has a skimpy index appended. RS

BETANCOURT, JEANNE *My Name Is Brain Brian*. Scholastic, 1993 [176p]
ISBN 0-590-44921-4 \$13.95

Reviewed from galleys

R Gr. 4-6

Brian just finished a great summer with his three best friends and he dreads going back to school. After a lecture from his oppressive father, Brian vows to himself, "This year I'll really try. I can do it." It takes his new sixth-grade homeroom teacher to discover that Brian's problems at school stem from dyslexia. While Brian struggles with the unfamiliar stigma of his learning disability, he learns that two of his summer pals aren't such good friends after all. This story is very similar in plot to *There's a Boy in the Girl's Bathroom* (BCCB 4/87) by Louis Sachar and *Tall Enough to Own the World* by Berniece Rabe (5/89). All three authors show the main character's dyslexia affecting both home and school behavior—problems that can apparently be overcome by a kind tutor and some confidence. Although such stories are beginning to fall into formula, Brian's unique struggle with friends and family gives this story its own momentum. KJ

CASELEY, JUDITH *Chloe in the Know*. Greenwillow, 1993 [144p]
ISBN 0-688-11055-X \$13.00

Reviewed from galleys

Ad Gr. 4-6

Chloe, older sister to Harry (*Hurricane Harry*, BCCB 11/91) and Dorothy (*Starring Dorothy Kane*, 5/92) Kane, here gets a book of her own, and about time, too, because Chloe is clearly fed up with the first being last. As she writes in a composition for school, "It's just not fair. If I could go on strike, I would. But I can't, because I'm the oldest." This intemperate outburst, however, is occasioned by the prospect of a new baby sibling; generally, Chloe is a reliable big sister who, in turn, finds the two younger ones always eager—*too* eager—to help her out. In the opening chapter, for instance, Chloe is moaning about her nose being ugly, and Harry assures her that her nose is fine—but her ears stick out. The novel is rather haphazardly episodic, with Chloe finding herself in various mildly sticky situations that always turn out okay, and the major narrative line about Mrs. Kane expecting a baby isn't as interestingly handled as it is in, say, *Anastasia Krupnik*. What works is the warm family feeling coupled with the slightly spacey dialogue, as in the what-shall-we-name-the-baby scene where Harry settles on "Burp" while Mr. Kane is still stuck on "Dakota." RS

CAVAN, SEAMUS *The Irish-American Experience*. Millbrook, 1993 64p
(Coming to America)
ISBN 1-56294-218-2 \$14.90

Ad Gr. 5-7

Perhaps it's asking too much to pack a hundred and fifty years of history, plus background on centuries more, into sixty pages of text and photographs. When Cavan concentrates on the Irish famine and subsequent immigration, the account is specific enough to give a clear picture of the early Irish-American experience, but later chapters degenerate into paragraphs that come close to being lists of leaders and their achievements. Still, the book will prove helpful to students researching ethnic roots, and the inserts that include primary source quotes ("At Sea," "Tenement Life," "Getting Started in Politics," etc.), while they interrupt the flow of format, are among the most vivid. Similarly, the historical photographs are considerably more revealing than the modern news shots of the Democratic convention where Kennedy was nominated or of girls in a New York City Saint Patrick's Day parade. A brief listing of children's books, several footnotes, and an index conclude the survey. BH

CLARKE, J. *Al Capsella Takes a Vacation*. Holt, 1993 [160p]
ISBN 0-8050-2685-1 \$14.95
Reviewed from galleys

R Gr. 7-10

Hapless and humorous Al Capsella, hero of *The Heroic Life of Al Capsella* (BCCB 7/90), is back in another adventure, or rather an anti-adventure. At sixteen, he and his best mate Lou are eager to escape on a parent-free beach vacation, but a slight confusion about place names sends the two of them to a tiny inland town where they stay in a converted chicken house in Mrs. Mulroony's backyard. Pride prevents them from calling for help, so they stick it out in sustainedly funny inactivity, making valiant attempts to cook stewing fowl from the local store, joining their landlady in watching her favorite soap, and conferring about Lou's letters to his sweet and hopefully sultry Swedish pen-pal (who turns out to be perhaps seven years old). Clarke sounds like an Australian Jean Shepherd with her wry yet bubbling humor of observation and coincidence, and the Down Under touches like summer at Christmastime make the book intriguingly exotic to American readers. The mournfully rollicking rhythm of the story might make this a good readaloud for older listeners, and both Al Capsella fans and new friends will relish a tale of independence gone awry. DS

COERR, ELEANOR *Mieko and the Fifth Treasure*. Putnam, 1993 [78p]
ISBN 0-399-22434-3 \$14.95
Reviewed from galleys

Ad Gr. 3-5

The author of *Sadako and the Thousand Paper Cranes* (BCCB 7/77), a poignant account of a Japanese girl's death from leukemia after the bombing of Hiroshima, has returned to a similar subject in portraying a young girl, Mieko, who has suffered a deep wound in her hand and arm during the bombing of Nagasaki. Mieko feels shocked by the experience, displaced when her parents send her to her grandparents' while they help other victims, and—most painful—afraid she has lost the special gift that made her such a promising artist. The story itself has appealing aspects, but the writing is sometimes clichéd. Days fly by, the light comes at the end of the tunnel, happiness washes over her, she's weak with laughter, her eyes crinkle in a smile, snow glints like diamonds, etc. Even more operative in keeping

the story at surface level, however, is the barrage of adults' rubrics suggesting that Mieko is feeling sorry for herself, sulking, and cowardly. "Hatred will grow in your heart like a bad weed until there is no room for love or beauty," sermonizes the doctor. "Nothing in life is easy," Aunt Hisako says, and later, "Remember, a gem, unless polished, does not glitter." As Mieko begins to absorb all these lessons, Grandpa makes it more obvious: "You are learning to accept things you cannot change. And most important, you are accepting yourself—scars and all." The friend whom Mieko reaches out to ("You girls are as close as a pair of chopsticks," Grandpa said) seems calculated to demonstrate how to overcome adversity with a smile. Despite these flaws, the situation will elicit sympathy; it's developed at a simple reading level; and Coerr has avoided a trite ending by not revealing who wins the calligraphy contest for which Mieko practices so hard—her recovered concentration is its own reward. BH

COLEMAN, MARY ANN *The Dreams of Hummingbirds: Poems from Nature*; illus. by Robert Masheris. Whitman, 1993 [32p]
ISBN 0-8075-1720-8 \$14.95
Reviewed from galleys R Gr. 3-6

With this graceful book, Coleman and Masheris offer children the best reason to cherish both nature and poetry—for the sheer beauty of it. Coleman's twenty-one poems open with an invitation, "Bicycle Trip": "A poem/ is like an/ unplanned/ trip by bicycle./ The wind of words/ blows in your ears./ Jack-in-the-pulpits,/ Lady Slippers/ become the handlebars./ You begin to understand/ fireplugs shining in the sun,/ the wild toss of bachelor buttons.// The limits of the street change, shrink—/ two-lane highways, a country road./ Then with an unexpected lurch,/ thought turns into a side dirt path/ where stones and pine straw lie/ and hickories grow, shaggy and gray./ A lake opens, a mountain roars./ Surprised, you're part of the landscape." The movement of short lines to long reflects an gradually widening view, both visually and imaginatively, and the illustration that envelopes the poem also extends it across the page into a delicately tinted jungle of wildflowers. Various animals, plants, and habitats figure in the poems and pictures that follow, all bearing a close complementary relationship to one another and to the reader. This is a book that poetry buffs will want to linger over and that readers new to poetry will find alluring. BH

CROWLEY, MICHAEL *Shack and Back*; illus. by Abby Carter. Little, 1993 [32p]
ISBN 0-316-16231-0 \$13.95
Reviewed from galleys R 5-8 yrs

"To the Lobster Shack and back" is the course for a bike race between the representative champions of the Spurwink Gang and the Broad Cove Bullies. Unfortunately for the Spurwink Gang (our heroes, previously seen in *New Kid on Spurwink Avenue*), there's been some troublesome internecine strife: "Crater" Creighton has called the female members of the gang "sissy-girls" when they expressed an interest in cooking, which has led to secession. Intrepid "sissy-girl" T-Ball is the fastest bike-rider in the Spurwink Gang, so Crater swallows his pride and grovels until she relents, rejoins, and resoundingly trounces Ernest of the Broad Cove Bullies. The squabbling here is authentically vinegary, keeping the innocence of these "gangs" from cloying, especially when the main sweetness comes from regarding the fall of the pompous (both Crater and Ernest). Carter's line-and-watercolor

illustrations employ entertaining perspectives, zooming up and down as well as in and out. They make the most of the comic possibilities of the pretty coastal location as well as the shaggy and ironically unisex-looking pack of Spurwinkers; the live-wire lines of the kids and bikes keep everything in constant motion. Since not all the Spurwink guys are jerks, boys aren't precluded from enjoying this, which is just as well; the eventual triumph belongs to the girls, but the idyllic yet vigorous camaraderie-by-the-sea should appeal to all kinds of youngsters. DS

CRUTCHER, CHRIS *Staying Fat for Sarah Byrnes*. Greenwillow, 1993 [224p]
ISBN 0-688-11552-7 \$14.00

Reviewed from galleys

Ad Gr. 7-12

Eric Calhoun is a high-school senior, widely known as Moby because of his round shape and swimming ability. His best friend is Sarah Byrnes, who's "as physically ugly as a person gets" as a result of suffering terrible facial burns as a small child. Sarah is smart, sarcastic, and tough, but something has caused her to retreat into a silence so impenetrable that she's been placed in the psychiatric unit of the local hospital. Eric's narrative is interspersed with flashbacks to his and Sarah's eighth-grade year as he attempts to understand the reasons behind her current dilemma, which turns out to be an intentional response to her father's escalating violence. And that's just the beginning, as Eric's sympathetic swim coach/English teacher hides Sarah after she escapes from the hospital, then takes her to Reno to find her long-lost mother, who can testify that Sarah's father willfully caused his daughter's disfigurement, while Mr. Byrnes hijacks Eric's car, then stabs him. Yes, it's melodramatic, and there are subplots even beyond those, but it holds together better than one might expect (although the flashbacks can get a little confusing). More of a problem is the talkiness and implicit preachiness of the classroom sessions devoted to contemporary morality. The ending is also awfully neat, with Mr. Byrnes getting the crap beaten out of him, Eric getting a classy girlfriend, and Sarah being adopted by the helpful English teacher. It's nonetheless an enjoyable read; Crutcher's teen-appealing style of wild similes and elaborate metaphor ("If my belly button were a knothole it would be more congruous with my keglike body") keeps the colorfulness quotient high, and kids will appreciate the triumph of the underdog protagonists. DS

DOLPHIN, LAURIE *Neve Shalom/Wahat al-Salam: Oasis of Peace*; illus. with photographs by Ben Dolphin. Scholastic, 1993 [48p]
ISBN 0-590-45799-3 \$14.95

Reviewed from galleys

R Gr. 2-4

"This is one of the only schools that teaches Jews about Arabs and Arabs about Jews," and both Schlomki and Muhammad—a Jewish boy and an Arab boy whose parents have decided to send them to Neve Shalom/Wahat al-Salam—are nervous. Like Ashabranner's *Gavriel and Jemal* (BCCB 12/84), Dolphin's book introduces each child in context of his family and culture; but whereas Ashabranner's subjects never meet, Dolphin's book follows Schlomki and Muhammad through the first days of school and of tentative friendship. Their well-to-do backgrounds, combined with the unusual nature of a school dedicated to overcoming language and cultural barriers, perhaps over-optimize the possibilities of resolution to a deeply rooted intolerance that is touched on in various factual segments at the back of the book: one double spread demonstrates the diversity in Israel's citizenry and geog-

raphy; another double spread summarizes the history of the Middle Eastern struggle and the background of the peace settlement that sponsors the school; a final spread features a glossary and Hebrew/Arabic language comparison. What the book makes clear, with a somewhat programmed determination, is that real peace must begin with individuals and committed effort (even Muhammad's new horse is at first afraid to trust strangers). The arresting color photographs establish a vivid setting for this view of how much traditional enemies can have in common, and starting with a conflict distant from the U.S. is an ideal way to open discussions on multi-cultural outreach at home. BH

EDWARDS, MICHELLE *Blessed Are You: Traditional Everyday Hebrew Prayers*; comp. and illus. by Michelle Edwards. Lothrop, 1993 [32p]

Library ed. ISBN 0-688-10760-5 \$14.93

Trade ed. ISBN 0-688-10759-1 \$15.00

Reviewed from galleys

R 3-8 yrs

See this month's Big Picture for review.

EHLERT, LOIS *Nuts to You*; written and illus. by Lois Ehlert. Harcourt, 1993 32p

ISBN 0-15-257647-9 \$14.95

Ad 5-8 yrs

An unnamed child narrates in rhyme the story of a denizen of the neighborhood, an intrepid gray squirrel, who slips into the narrator's apartment until she or he lures the critter out again. The too-cute couplets often scan awkwardly, not helped by a text that uses line breaks for visual rather than rhythmic effect ("There he goes—/ up the bricks,/ on his claws./ He steals seeds and/ eats with his paws"). The illustrations are a treat to the eye, with full-page bleeds of textured brick, watercolor-dappled squirrel, and vivid glowing window-box plants; the gray-brown squirrel against the red-brown brick may be too low-contrast for long-distance viewing, but the real contrast problem is in the small identification captions in black letters that appear next to the various flora and fauna. The "Squirrel Talk" section at the end imparts more natural history, which the story seems too slight to justify. Youngsters, drawn by the cheeky squirrel on the cover looking out through the cut-out hollow of a tree, probably won't mind the flaws; they'll enjoy gazing at Ehlert's botanical creations and lap-sharing the appealing story of the squirrel who came in from the cold. DS

FAIRMAN, TONY, ad. *Bury My Bones But Keep My Words: African Tales for Retelling*; illus. by Meshack Asare. Holt, 1993 192p

ISBN 0-8050-2333-X \$15.95

Ad Gr. 4-7

Thirteen folktales from Kenya, Botswana, Egypt, Nigeria, South Africa, Namibia, and the Gambia are varied in tone and theme, with an adaptive style that is free and often funny, but nevertheless sometimes distracts from the story by calling attention to itself or to its framework. "Shall we go to Africa . . . ?" Thus begins the first story, but not really, because a description of the storytelling context—vivid, but two pages long—intervenes before the action begins. Intermittently, the tellers break into the story with remarks, boxed into the page design, and the storyteller suggests tunes such as "My Bonnie Lies Over the Ocean" to go along with the chants. Independent readers may get impatient with all this—proceed

with the story, already—but the loosening of reverential constraints is all to the good, and storytellers will certainly find the collection a valuable resource. Spooky stories and trickster tales abound, complete with lots of sound effects. None of the selections is prettified or over-anthologized. “The Man with a Tree on His Head” will make a great companion to the Japanese variant about a miser from whose head a cherry tree grows. What the author says is true: “I really ought not to be writing these tales down; I ought to be telling them. . . .” And he has given you that option. BH

FERGUSON, ALANE *Stardust*. Bradbury, 1993 [176p]

ISBN 0-02-734527-0 \$13.95

Reviewed from galleys

R Gr. 4-6

Sixth-grader Haley is trying very hard to adjust to civilian, suburban life after several seasons as a child star on a TV comedy. Unlike her tough-talking alter-ego “Samantha Love,” Haley is scared and shy, so she simply goes through each school day pretending to be Samantha, who has a snappy retort for every occasion: “What’s your *prob*-lem?” This gains her popularity with a certain segment of the school; unfortunately, nice-guy Andy finds Haley incredibly annoying and never hesitates to tell her so. Some funny Junior-Tracy-and-Hepburn exchanges between Haley and Andy enliven a classroom gestalt that is as a whole lightly but effectively handled. There’s a bit of authorial preaching about the need to be oneself, etc., but the glamor of the premise and the familiarity of the setting and characters win out. RS

FRENCH, VIVIAN *Once Upon a Time*; illus. by John Prater. Candlewick, 1993 [26p]

ISBN 1-56402-177-7 \$14.95

Reviewed from galleys

R 4-7 yrs

Less sarcastic than Scieszka and Smith’s *The Stinky Cheese Man* (BCCB 10/92), this offbeat bedtime story gently turns the tables on several folktale characters, all blissfully pursuing their fates while an uncomprehending little boy watches. “Dad’s off to work now,/ Mom’s up too./ Not much to see./ Not much to do.” Not much—just a trio of pigs setting forth with various building materials while a little golden-haired girl runs from a bear clutching a broken stool. On succeeding double spreads, the cast enlarges to include Little Red Riding Hood, the Big Bad Wolf, a witch, a giant, and Humpty Dumpty. And as night falls, the cow that’s been peacefully grazing all along jumps over the moon. Prater’s crayon-and-watercolor illustrations are graced with witty, expressive lines set into an inviting pastoral landscape. Although the concept isn’t fully sustained (the giant and the witch are generic characters rather than part of a tale), kids will enjoy the disparity between the laconic rhyming text and the visual dramas and will appreciate being one up on the young narrator. RS

GARDNER, JANE MYLUM *Henry Moore: From Bones and Stones to Sketches and Sculptures*. Four Winds, 1993 32p illus. with photographs

ISBN 0-02-735812-7 \$15.95

R Gr. 3-6

This is really a chronicle of how Moore worked rather than a biography: Gardner describes his inspiration by natural objects, his early drawing, his production of small plaster models, and the creation of his famous huge sculptures. She also mentions his daily routine, including his bicycle “commute” to his studio in the

garden and his full-day labor broken by lunch with his wife. The simple text is quiet and matter-of-fact, wisely allowing the photographs of the sculptor and his work to speak the loudest. The illustrations, all black-and-white photographs, include pictures of Moore sculpting, reproductions of his initial sketches, children's drawings of his work, and photos of his sculptures amid sheep, under children, or in silent solitary grandeur. The book is designed with a sharp eye to the play of shapes, textures, and light and dark; white space abounds, photos are cropped to the outlines of the featured object, and text floats in airy small blocks. Easy for younger readers to understand, the book is visually dignified enough to interest older kids with artistic leanings. A biographical note is appended. DS

GARLAND, MICHAEL. *Circus Girl*; written and illus. by Michael Garland. Dutton, 1993 32p
ISBN 0-525-45069-6 \$14.99 Ad 5-8 yrs

Alice, the circus girl of the title, and the rest of her family travel with an old-fashioned three-ring circus, complete with an elephant parade and motorcycling bears. Alice can't decide whether she wants to be a tightrope walker (like her mother) or a clown (like her father) when she grows up; in the meantime, she "holds the hoop for her Auntie Anne's Amazing Performing Trick Dogs" and helps in other ways. Like Peter Spier's *Circus* (BCCB 2/93), this is a plotless series of vignettes following a circus from arrival through the show to departure; it's less comprehensive than Spier's book, but the focus on Alice allows a couple of interesting looks into quieter backstage moments, such as the performers (including Alice) reading costumes and makeup for the show and sitting down to a meal afterwards. The illustrations, ranging from full-page to double-spread in an oversized format, are circus-colored, rather luridly lit acrylic paintings that range in tone from realism to humorous exaggeration; the draftsmanship, particularly of human figures and faces, is frequently awkward, making people seem distorted or sinister. Nor is verisimilitude strong, with clowns in makeup long after the show, horses untethered, and the grounds unbelievably clean. The whole nonetheless has sort of a carousel-comes-alive feeling, and kids will enjoy imagining themselves in the thick of it, just like Alice. DS

GARLAND, SHERRY. *The Silent Storm*. Harcourt, 1993 [252p]
ISBN 0-15-274170-4 \$16.95
Reviewed from galleys

Ad Gr. 5-9

Ever since her mother's death and father's disappearance at sea during a hurricane three years ago, Alyssa, the only survivor from their boat, has been unable to speak. Shunted into special education classes, ignored by her former best friend, ridiculed by other kids, Alyssa, now thirteen, lives a half-wild existence on Galveston Island with her grandfather, caring only about him and the horses they keep for tourist rides. The Gulf island setting and the magnificence as well as destructiveness of the ocean storms that shape its landscape and the islanders' way of life are strongly evoked, and the stormy atmosphere is appropriately echoed in Alyssa's ever-frustrated attempts to overcome her trauma. There are two crises here: first, her grandfather decides to return to his native Scotland and sends Alyssa to some city relatives; second, a powerful hurricane hits the island, almost killing Grandpa, who is delirious and will only survive, according to the doctor, if Alyssa, who was out in the storm, can tell him she's alive and well. Forcing herself to relive the

shipwreck, Alyssa regains her speech in a scene as subtle as a Shirley Temple movie: "Alyssa?" Captain Mac asked softly. 'Are ye really talkin', lass?'" Sure, it's hokey, but middle school readers will adore the melodrama and the plethora of sensational events. Garland's style is sometimes overexplanatory but her storytelling is propulsive. RS

GERAS, ADELE *Pictures of the Night*. Harcourt, 1993 [128p]
ISBN 0-15-261588-1 \$16.95

Reviewed from galleys

Ad Gr. 7-12

This is the third book in Geras' trilogy about British schoolgirls as fairy-tale heroines (*The Tower Room*, BCCB 5/92 and *Watching the Roses*, 11/92); *Pictures of the Night* belongs to Bella, the Snow White of the trio. Mercurial Bella has hooked up with a rock band, the seven members of which share a house where she now stays. Bella travels with the band as a vocalist the summer before college or some other destiny, but her pleasure is marred by old women who remind her of her jealous stepmother and who cause her mysterious harm with a too-tight belt and an apparently poisoned hair comb. Fortunately, none of this prevents her from uniting with her Prince Charming (an American medical student), whose kiss of life revives her after she almost suffocates while performing in a fancy glass cage at a club. While the fairy-tale parallels are less successful here than in the first two books, with no resolution to the stepmother question, for instance, they're still entertaining. Self-dramatizing Bella is at home in what seems rather like a sophisticated schoolgirl's fantasy of an odyssey with a squeaky-clean, if untidy, rock band (complete with inclusion of the lyrics Bella sings). The darker and more intriguing matter of Bella's stepmother, about whom Geras writes with real power, is, unfortunately, secondary. Fairy-princess dreamers and fans of the first two books (familiarity with which is pretty much a necessity) should enjoy this romantic finale. DS

GERSTEIN, MORDICAI *The Story of May*; written and illus. by Mordicai Gerstein. HarperCollins, 1993 [48p]

Library ed. ISBN 0-06-022289-1 \$15.89

Trade ed. ISBN 0-06-022288-3 \$16.00

Reviewed from galleys

R 4-7 yrs

Gracefully finessing Einstein's time/space continuum, the young month of May decides to visit the father she has never met who lives "in the northernmost mountains of the year." Helped in her quest by her Aunt June, Uncle July, Grandfather August, Aunt September, Uncle October, and Grandmother November, May finally meets her father, December, who explains that the months once wandered freely, but he and her mother, April, bickered so much that everyone agreed that some order would be better for all concerned, and December and April were put at opposite (well, almost) ends of the year. And after the cozy reunion, May travels on ("the world is round and so is time," says her father) and is helped along by her relatives January, February, and March, a merry cousin-kite who takes May home to spring. The idea sounds a lot more cutesy than it actually turns out to be in this calendular fable, partly because of the distinctively appropriate personalities of each month, and partly for the seasonal storytelling of Gerstein's watercolor illustrations. The Months are an affable pantheon: June is a bronze-skinned woman

in garden-green; Grandfather August resembles a glowing, buoyant beach-ball; May's November grandmother lives in a cozy refuge on a stormy hillside where "gray grasses hissed and whispered in the chill wind." Story hour audiences (in the temperate zone of the Northern Hemisphere, anyway) will love the details of each month's motifs in text and pictures, but what will engage them even more is the simultaneous comfort and suspense of May's cyclical journey. RS

GLEITZMAN, MORRIS *Misery Guts*; ISBN 0-15-254768-1; [144p]. *Worry Warts*; ISBN 0-15-299666-4; [128p]. Each book: Harcourt, 1993 \$12.95

Reviewed from galleys

Ad Gr. 4-7

Keith, twelve, is bothered about his overworked parents turning into a pair of "misery guts," and he's determined to cheer them up. And if redecorating their London fish-and-chips shop with Tropical Mango Hi-Gloss paint won't do it (it doesn't), maybe convincing them to move to Australia will. It does, but both Keith and his parents soon learn that tropical paradises can harbor all kinds of trouble (such as a cyclone), not to mention the problems everyone thought were left behind in London (such as the fact that Keith's parents are thinking of splitting up). *Misery Guts* takes the family to Australia and through the cyclone; *Worry Warts* shows Keith's efforts to save his parents' marriage. As was true of the author's *Two Weeks with the Queen* (BCCB 4/91), the protagonist here often seems too naive for twelve, and his various schemes for happiness can be unbelievably ingenuous, as when Keith takes off for Central Australia to pick up a few opals and save the family's finances. The fact that he wants to is poignantly credible; the fact that he succeeds is exceedingly unlikely; the fact that his parents divorce anyway is bracingly realistic. While neither book is very convincing, plotwise, the emotional currents run true and the author's adroit mix of humor and desperation make Keith a hero to cheer for. RS

GODDEN, RUMER *Great Grandfather's House*; illus. by Valerie Littlewood. Greenwillow, 1993 [80p]

ISBN 0-688-11319-2 \$18.00

Reviewed from galleys

M 5-9 yrs

When little Keiko's parents go off to England for three months, she has to leave her urban Japanese home to stay with her Old Mother and Great Grandfather in the countryside. Keiko, thoroughly modern and cranky and whiny, doesn't like Great Grandfather's quiet house, nor does she like all the timeless customs the two older people follow. "I like everything new," says Keiko. But, of course, she learns: her cousin Yôji (at six, a year younger than Keiko) is also staying at the house and loves it there, and while he teaches Keiko the simple pleasures of walnut shell boats and bamboo toy horses, it's up to the gentling influence of Old Mother to teach Keiko manners and patience. It's all pretty didactic, both in terms of Keiko's reformation and in the way the story seems primarily designed to teach readers facts about traditional Japanese culture. The writing, too, is stilted, particularly in the way the characters cry "Wah! Wah!" whenever there's trouble. However, the pleasures of Great Grandfather's house will seem exotically attractive to American readers, and Littlewood's delicate line-and-watercolor sketches provide additional padding for a quiet little armchair visit. RS

GOMI, TARO *Everyone Poops*; written and illus. by Taro Gomi; tr. by Amanda Mayer Stinchecum. Kane/Miller, 1993 28p (Curious Nell Books)
ISBN 0-916291-45-6 \$11.95 R 2-4 yrs

Birds do it, bees do it . . . everyone poops. That's the message of this concept book, which begins with a simple comparison ("An elephant makes a big poop . . . A mouse makes a tiny poop") and goes on to explain the variety of excreta ("Different shapes . . . Different colors . . . Even different smells") as well as excretory techniques ("Some stop to poop . . . Others do it on the move") found in the animal kingdom. The next step is a logical one: "Grown-ups poop . . . Children poop too." Daddy is shown sedately reading on the toilet, while three children in descending age are shown, respectively, on a toilet, astride a potty, and pooping into a diaper. Toilet-training toddlers will enjoy the book's acknowledgment of their current obsession, and the direct tone of both text and pictures is a welcome contrast to Alona Frankel's odiously cute and ubiquitous *Once Upon a Potty*. The watercolor illustrations are flat but friendly, with the expressive, cartoon-like detailing of the animals echoed in the specificity of their poops. For a couple of pages, the book wanders away from its focus, asking "Which end is the snake's behind?" and "What does whale poop look like?," the former irrelevant and the latter a question that is left unanswered. The last two double spreads are a classic pair; the first showing a little boy and six different animals eating, the second, an inevitable—and unforgettable—rear view of the results. RS

GRIFFITH, HELEN V. *Granddaddy and Janetta*; illus. by James Stevenson. Greenwillow, 1993 [32p]
Library ed. ISBN 0-688-11227-7 \$13.93
Trade ed. ISBN 0-688-11226-9 \$14.00 R 4-7 yrs

Janetta has returned to the scene of *Georgia Music* (BCCB 12/86) and *Granddaddy's Place* (11/87) in these six vignettes, which include a train ride from Baltimore, Granddaddy's greeting, a tall tale over a game of checkers, an evening of homemade music, a new litter of kittens, and a plan to take Janetta's favorite one back to Baltimore. Griffith has a gift for compressed but unhurried development through selective dialogue. Janetta sets up Granddaddy for his classic one-liners, making him the real star of the show in spite of the faithful child's eye view. When she tells him how worried she was about recognizing him after a year away, he says, "That's funny . . . I worried about the same thing. I thought to myself, if that child has grown a beard, how will I ever know her?" It's satisfying to find low-key wit that reaches both children and adults at their different levels of experience. Enjoy it out loud, and don't forget to leave time for looking at Stevenson's pen-and-wash pictures, which further realize the personalities of Star the mule, various chickens, and a beat-up truck, along with the two main characters. Acquaintance with the first two books in the series is not necessary to the enjoyment of this one, but kids will want to hear them if they haven't and hear them again if they have. BH

HARTMAN, VICTORIA *The Silliest Joke Book Ever*; illus. by R. W. Alley. Lothrop, 1993 [32p]
Library ed. ISBN 0-688-10110-0 \$13.93
Trade ed. ISBN 0-688-10109-7 \$14.00 R Gr. K-4

This joke book has two big advantages: wordplay that stretches vocabulary in a nondidactic way, and currency very much in touch with a hi-tech world. Rhymes, puns, and homonyms figure prominently in Hartman's original riddles, more than

a hundred of which are packaged with Alley's jovial watercolor drawings. On top of their language arts value, these are guaranteed kid-pleasers. "How does an up-to-date shepherd tell time? With a digital flock. How does a rooster tell time? With a Squawk-man. What do you call very little brides? Micro-wives. . . . What do mummies love to listen to? Wrap music." Just the fact that a reviewer can't stop quoting examples means that either the reviewer or the author is stuck at a primary-grade level of humor, which is all to the good in identifying potential readers. Organized into sections (Food Funnies, Animal Snickers, Wacky Workers, Techie Ticklers, Journey Jest, and Gruesome Giggles), these will get suitably jumbled as they're passed around the classroom and dinner table. "Why was the hotdog so brave? He mustard up his courage. . . . What Egyptian queen liked spaghetti? Cleopasta." Get bready for some pure corn. BH

HEST, AMY *Weekend Girl*; illus. by Harvey Stevenson. Morrow, 1993 [32p]
Library ed. ISBN 0-688-09690-5 \$14.93
Trade ed. ISBN 0-688-09689-1 \$15.00

Reviewed from galleys

R 5-8 yrs

When Sophie's parents take off every year for their "private, no-kid vacation," Sophie and her dog, Shaker spend the long weekend with her loving grandparents in New York City. While Sophie misses her parents, she enjoys this special time with her photographer Grampa and dance teacher Gram, who plan a special surprise for Sophie's visit every year (this year, it's a picnic at a Central Park concert). This is a gentle, idyllic story chock-a-block with family values (Sophie's parents have returned for their tenth anniversary to the site of their honeymoon, which was also where Grampa and Gram honeymooned and where Sophie wants to go), but the authenticity of the familial warmth and the liveliness of the writing keeps the book from being sugary. The illustrations are light pencil-and-watercolor, with sturdy lines to balance the pastel greens and yellows that predominate. The idea of connecting to parents' and grandparents' youth will appeal to kids, and adults will enjoy lapsharing this sweet intergenerational love story. DS

HOPPER, NANCY J. *I Was a Fifth-Grade Zebra*. Dial, 1993 [144p]
Library ed. ISBN 0-8037-1595-1 \$13.89
Trade ed. ISBN 0-8037-1420-3 \$13.99

Reviewed from galleys

R Gr. 4-6

Chelsea Zeller's fifth-grade world has been shaken by a party invitation that includes the instruction "Wear your best party dress and bring a boy." Chelsea is a junior biologist, happiest trampling through muddy creekbeds, and her "best party dress is a pair of jeans." Feeling as different as a "zebra in a herd of ponies," Chelsea is torn between wanting to follow her inclinations and wanting desperately to be included in the group. The fifth-grade date-getting is authentic in its cavalierness about people's feelings—boys ask girls to uninvite them, girls swap party dates without their dates' consent, and Chelsea's seventh-grade blind date stands her up, sending his third-grade brother instead (although the evening turns out to be surprisingly enjoyable). The ending is a little too neat, with Chelsea discovering that the previously reluctant seventh-grade hunk is as interested in pond life as she is, so change is unnecessary, but her confusion and frustration ring as true as the dreadful social practices of the teen-wannabes of the grade-school set. Somewhat reminiscent of Claudia Mills' *Hannah on Her Way* (BCCB 4/91), this is a reader-friendly school story that will elicit recognition and sympathy. DS

HOYT-GOLDSMITH, DIANE *Cherokee Summer*; illus. with photographs by Lawrence Migdale. Holiday House, 1993 32p
ISBN 0-8234-0995-3 \$15.95 R Gr. 4-6

Like *Pueblo Storyteller* by the same team (BCCB 4/91), this first-person narrative gives a glimpse at contemporary life in a Native American community. After a brief introduction to the Cherokee nation's trials at the hands of Europeans—the Trail of Tears being one of the most brutal forced marches in history—Bridget introduces her mother (a “full-blood”), her father (“mixed-blood”), and her little brother Dusty, as well as the grandparents with whom she is close on both sides. The entire family is deeply involved in crafts and traditions, from stitchery to spearfishing crawdads. A section on the Cherokee language, which includes a syllabary, mentions Sequoyah's nineteenth-century work and a recent computer program designed to help learn kids the language. An adapted story (“Possum Learns a Lesson”) and a description of a stomp dance (plus the Hog Fry recipe to go with it) round off the account, which is somewhat idealized in focus but all the more appealing as a consequence. Glossary, index, maps, and copious, clear color photos add to the information. BH

HUDSON, WADE, comp. *Pass It On: African-American Poetry for Children*; illus. by Floyd Cooper. Scholastic, 1993 [32p]
ISBN 0-590-45770-5 \$14.95
Reviewed from galleys Ad 5-8 yrs

In a picture-book anthology illustrated with grainy-surfaced, realistic paintings, nineteen poems by African-American poets describe a range of experience from the sweetly playful to the overtly political. The selection, and the painting, teeters toward the sentimental, but Naomi Long Madgett's rousing “Midway” (“I'm coming and I'm going/ And I'm stretching and I'm growing/ And I'll reap what I've been sowing or my skin's not black”) and Langston Hughes' “Dream Variation” (“Night coming tenderly/ Black like me”) are prime picks for reading aloud, and Countee Cullen's “Incident” is a bracing shock (“Now I was eight and very small, And he was no whit bigger./ And so I smiled, but he poked out/ His tongue and called me, ‘Nigger’”). Good poems by Gwendolyn Brooks, Eloise Greenfield, and Nikki Giovanni are also included here, but the anthology as a whole is not as strong as some of the collections issued by each of these poets separately. Still, the book introduces some of the major figures in African-American writing, and the picture book format will be inviting to both parents and children for some reflective lap-reading. RS

HURWITZ, JOHANNA *The Up & Down Spring*; illus. by Gail Owens. Morrow, 1993 [112p]
ISBN 0-688-11922-0 \$14.00
Reviewed from galleys R Gr. 3-5

In this sequel to *The Hot and Cold Summer* (BCCB 5/84) and *The Cold and Hot Winter* (11/88) Derek and Rory are thrilled at the chance to visit their friend Bolivia in upstate New York, even though Rory is definitely *not* thrilled at the prospect of flying there. He's glad they take a bus instead, only to be confronted with Bolivia's big surprise: her uncle Harold has a pilot's license and has offered to take

the three friends up for a ride. Rory's fear of flying provides just the right amount of emotional tension in this essentially easygoing story about two boys "visiting strange people and staying in their house and all," as well as enjoying the reunion with their exuberant, take-charge friend. The author's gentle humor, reassuring tone, and respectful empathy for the anxieties of ten-year-old living will make this simply written chapter book as popular as the first two—and kids will be pleased to note that Derek, Rory, and Bolivia still have one season to go. RS

ISADORA, RACHEL *Lili at Ballet*; written and illus. by Rachel Isadora. Putnam, 1993 32p
ISBN 0-399-22423-8 \$14.95 R 5-8 yrs

Lili "dreams of becoming a ballerina," and she has a wall festooned with ballerina pictures and posters and ballet shoes in sugar-plum shades of pink, lavender, and peach. She also has ballet class, and Isadora follows Lili and her classmates through some aspects of basic ballet, such as attire, warm-ups, barre work, the five positions, and various steps and leaps. The illustrative figures float across a white background, making it difficult to know whether they're supposed to be airborne or not (this absence of background at one point appears to put a boy in the girls' changing room), but it's always difficult to show movement in art. The corps of little Degas girls with demurely knotted hair and limber joints remain fascinating in their carefully captioned, romantically named *passés en pointe* and *arabesques*, and their high-leaping male counterparts add a touch of manly vigor while remaining properly in the background. For spice, there's a double-spread gallery of famous ballet roles and then young Lili as the flower fairy in her school performance. Actual young dancers may want more sweat and less gossamer, but this is a nice Nutcrackery treat for armchair Giselles. DS

JASPERSOHN, WILLIAM *Cookies*; written and illus. with photographs by William Jasperohn. Macmillan, 1993 48p
ISBN 0-02-747822-X \$14.95 R Gr. 4-6

Similar in concept to the author's *Ice Cream*, *Cookies* traces the genesis of a batch of Famous Amos chocolate chip cookies with pecans. The book even covers the milling of wheat into flour and the processing of cocoa beans into chocolate chips, then describes the batter-mixing and cookie-making process. The text is clear, understandable, and not cute, addressing economic aspects ("Cookies make their companies big money—about \$3.5 billion annually") as well as bulk manufacturing protocols ("The rotating drums inside the depositor pull the dough down to a Teflon strip called a die, which has cookie-width holes running along it. . . . Nine hundred unbaked disks of dough fall onto the band every minute"). The black-and-white, on-site photographs are so full of factory gizmos that they're occasionally overcrowded, but they're always interesting and such real-life constraints are hard to overcome (presumably that's why we don't get a picture of millions of chocolate chips rolling down a conveyor belt as the text describes, but it's mollifying to at least be able to see raw cookies parading along by the gross). Manufacturing is a dark and deep mystery for many kids and adults alike, but this clear-eyed and lip-smacking approach should both explain and entertain. DS

JOHNSON, JAMES WELDON *Lift Every Voice and Sing*; illus. by Elizabeth Catlett. Walker, 1993 36p

Library ed. ISBN 0-8027-8251-5 \$15.85

Trade ed. ISBN 0-8027-8250-7 \$14.95

R Gr. 2-5

This picture book version of a modern hymn that came to be known as the "Negro National Anthem" is blessed with a design of great simplicity and dignity, with the verses of the song printed on the recto and bordered by a simple frame of black and aqua triangles. On the verso are linocuts done by Elizabeth Catlett in the 1940s, and while they were created independently of the hymn, her images of African-American strength and suffering provide a fitting counterpoint to James Weldon Johnson's words. "Facing the rising sun of our new day begun/ Let us march on till victory is won" faces a print of Harriet Tubman leading slaves to freedom; "We have come over a way that with tears has been watered,/ We have come, treading our path through the blood of the slaughtered," is illustrated with a picture of a lynched black man lying on the ground. All the prints are strong and sinewy, with the tone of proletarian art from the '30s and '40s. As with any song-lyric picture book, there are questions of use and audience. Although the words are filled with inspiring images and gorgeous rhetorical flourishes, there's no story; still, both text and pictures provide an unusual opportunity for some one-on-one black history. Words and music (with a majestic piano part) are appended. RS

JOHNSTON, JULIE *Hero of Lesser Causes*. Joy Street, 1993 [192p]

ISBN 0-316-46988-2 \$14.95

Reviewed from galleys

R Gr. 6-9

Originally published in Canada, this first novel set in a small town just after the end of World War II tells of the changes and enduring relationship between a brother and sister. Keely is twelve, competitive, spontaneous, labeled a "screw-ball" by some classmates; she's devoted to her brash older brother Patrick, and she's devastated when polio leaves him almost completely paralyzed and terribly depressed. Keely's desperate and imaginative attempts to reawaken her brother's interest in life are interwoven with more mundane pastimes, such as learning to ride, plotting other people's romances, and developing a sort-of-friendship with a tiresome but lonely neighbor girl. Johnston's particular gift is the authenticity of her characters and relationships: intrepid Keely's vivid narration reveals a person rather than a stereotype, and Patrick is frequently unattractive, sullen, and waspish, adolescent as well as anguished. This is a touching and funny story of sibling maturation. DS

KASZA, KEIKO *The Rat and the Tiger*; written and illus. by Keiko Kasza. Putnam, 1993 32p

ISBN 0-399-22404-1 \$14.95

R 3-6 yrs

Friendship isn't always easy: ask the narrator of this book, a "tiny little rat" who's friends with a big tough tiger (named Tiger). Things always seem to go Tiger's way, with Rat always getting the short end of the stick, the loser's role in the let's-pretend game, and the tiny piece of the shared doughnut (his sad and recurring refrain is, "What could I say? I'm just a tiny little rat"). Finally Rat has enough and tells Tiger the friendship is over, which causes him to think worriedly, "I was mad. And I was sad. But most of all, I was scared. I had never yelled at Tiger like

that before." Tiger makes amends and restitution, and Rat forgives—eventually, after lording it over Tiger for a bit. Friendships cause trouble as often as enmities do, and this is a sweet and prickly tale of friendship with which many young mammals will empathize. Kasza's airy line-and-watercolor art keeps the situation from becoming heavy, as do the animals' expressions: Tiger's goofy face marks him as more thoughtless than bullying, and Rat's woebegone and sorrowful countenance offers both comedy and pathos. And if you thought things were turning out too neatly, on the last page there's a new, *bigger* kid on the block. . . . DS

KING-SMITH, DICK *The Invisible Dog*; illus. by Roger Roth. Crown, 1993 [48p]

Library ed. ISBN 0-517-59425-0 \$14.99

Trade ed. ISBN 0-517-59424-2 \$14.00

Reviewed from galleys

Ad Gr. 2-3

A popular British author of animal fantasies (*Babe: The Gallant Pig*, *The Fox Busters*, BCCB 10/88) turns from the barnyard to the backyard, and the fantasy goes internal. When seven-year-old Janie discovers an old dog collar and leash in the garage, it's not long before she's imagining a Great Dane to go with it, in spite of the £300 her parents don't have to pay for one. Supported by the unwavering faith of Mrs. Garrow, a fortune-telling neighbor with the clairvoyance (and black cat) of a white witch, Janie walks her invisible dog everywhere, undermines her parents' nominal resistance (they both really do want a dog just like their Great Dane that died), inherits £500, and finds a breeder willing to sell a harlequin Great Dane with a minor defect. Coincidentally, it bears the same name as Janie's invisible dog, but readers will surmise that magic more than coincidence is afoot. It's all too easy by half, but the reading is easy, too, and there's room for a little wish fulfillment in the early decoding stage. BH

KROLL, VIRGINIA *Africa Brothers and Sisters*; illus. by Vanessa French. Four Winds, 1993 32p

ISBN 0-02-751166-9 \$14.95

Ad 6-9 yrs

In what is clearly a game the two have played before, a boy complains to his father about not having any brothers or sisters, and Daddy responds as he always does: "You do. Dozens of brothers, hundreds of sisters, thousands of Africa brothers and sisters." (Why *Africa* rather than *African*?) Daddy goes on to mention various African tribes and their special customs or talents; it all sounds wonderful to the boy, who sees a connection between his own interests and those of his "brothers and sisters," and who is especially appreciative of the bond he shares with his father. The conversation is a cozy slice-of-life, but the information about the tribes is sometimes sketchy and obtrusive: "'Some of your Africa brothers and sisters are Ashanti,' Daddy went on. 'They weave beautiful, colorful cloth with special designs for all their people to wear for celebrations.'" Colored-pencil and watercolor illustrations are stiff but instructive; a glossary and map of Africa are appended (although it is ironic that the map includes Bophuthatswana, Venda, Transkei and Ciskei, all of which are South African "homelands" created by the white government to forcibly contain the black majority and none of which are recognized by other countries). RS

KRULL, KATHLEEN *Lives of the Musicians: Good Times, Bad Times (And What the Neighbors Thought)*; illus. by Kathryn Hewitt. Harcourt, 1993 96p
ISBN 0-15-248010-2 \$18.95 R Gr. 4-8

Twenty (including both Gilbert and Sullivan) composers, from Vivaldi to Gershwin, are here profiled in a series of irreverent, anecdotal vignettes, each stylishly illustrated with an elegant caricature. Although it's questionable whether the gossip details (Stephen Foster: "He could write a song in the morning, sell it in the afternoon, and spend the money in bars that night") will hold much interest for those without a prior acquaintance with the subjects, the book could serve as a down-to-earth, humanizing introduction to leaven more sober-sided accounts. Will knowing that Beethoven kept a ("full") chamber pot under the piano add to our appreciation of his Moonlight Sonata? No, but it's the kind of detail that may allow kids to let down their guards a bit when it comes to classical music, and young music students will find the humorous slant a great equalizer between themselves and the masters. A glossary of musical terms is appended. RS

LEE, MARIE G. *If It Hadn't Been for Yoon Jun.* Houghton, 1993 [144p]
ISBN 0-395-62941-1 \$13.95
Reviewed from galleys Ad Gr. 5-8

Adoptee Alice has never spent too much time thinking about her Korean heritage; she's too busy mooning over football hunk Tory Hill and obsessing about whether she's made the junior-high cheerleading squad. So Alice doesn't see any reason to befriend Yoon Jun, a new classmate from Korea. He's geeky-looking and speaks English poorly, and Alice even suspects him of writing "Yoon Jun Lee loves Alice Larsen" on a cafeteria table. However, the book's title promises reconciliation, and Alice gradually befriends Yoon Jun and his mother, and begins to take an interest in her heritage, learning some important lessons about prejudice along the way. The story is calculated and message-driven, with the clichéd device of Alice and Yoon Jun being thrown together for a group project—about Korea—obtruding as a particular contrivance. Still, the book will appeal to school-story fans, and Alice is a likable, realistic mixture of good intentions and exasperating behavior. RS

LEVINE, ELLEN . . . *If Your Name Was Changed at Ellis Island*; illus. by Wayne Parmenter. Scholastic, 1993 [80p]
ISBN 0-590-46134-6 \$15.95
Reviewed from galleys Ad Gr. 3-6

Levine uses a question-and-answer format to provide information about immigration procedures at Ellis Island, and, by extension, to discuss more generally the United States' heritage as a nation of immigrants. Among the thirty-six questions are general topics ("Why did people come to America?") as well as more specific inquiries ("What would you eat at Ellis Island?"), and the clear answers range in length from half a page to two pages, each illustrated with handsome, thickly textured oil paintings that give a more vivid sense of Ellis Island life than does Leighton's *An Ellis Island Christmas* (BCCB 9/92). In order to keep the text simple, Levine generally eschews the use of specific dates, so that different immigration periods become confusingly conflated. After a paragraph discussing the forced immigration of blacks as slaves, for example, the author goes on to say "But not all blacks

came as slaves. Some came by choice, usually from different Caribbean islands." That's true, but that immigration wave happened much later. Although each of the questions is listed in the table of contents, there is no index (nor bibliography), and the book is lengthy enough to need one, particularly since related information is scattered throughout various questions. Still, the book allows for informative browsing, and the attractive format will encourage and reward even casual perusal. RS

LOWRY, LOIS *The Giver*. Houghton, 1993 [208p]

ISBN 0-395-64566-2 \$13.95

Reviewed from galleys

Ad Gr. 5-8

The future society in which Jonas lives is benevolently, but totally, controlled. Babies are birthed by anonymous Birthmothers, then adopted by couples who each raise no more than two children. Sex is repressed, thanks to a pill each citizen of the Community is given upon reaching puberty. Vocations are assigned by the Committee of Elders when each child reaches the age of twelve. While all these strictures are staples of science fiction, author Lowry, new to the genre, must be credited for the calm simplicity with which she describes Jonas' community. Like B. F. Skinner's *Walden Two*, it seems a peaceful place, where its people have been so seduced into its protections that they don't think to question the alternatives. But Jonas, who much to his surprise has been assigned the important job of Receiver, the one who holds all the memories of the past for the community, learns that security may mean less than total fulfillment. The novel takes a didactic turn when Jonas, through the elderly Giver, begins to receive memories of colors, Christmas, family warmth and deep unhappiness. All these losses have already been implicitly rendered, and spelling them out turns story into sermon. When Jonas learns that his tiny foster brother Gabriel is to be Released (killed) for his failure to thrive, he runs away with the baby—a tense escape, the first real action in the story, but unfortunately it's the conclusion, and a closing ecstatic vision leaves readers thinking that Jonas and Gabe have either died of exposure, or have headed into a new life, one that might be detailed in a sequel. Lowry could go a lot further with the intriguingly cool world she has created, but the present novel feels too much like a scene-setting introduction. RS

MCCANN, HELEN *What's French for HELP, George?*; illus. by Ellen Eagle. Simon, 1993 [208p]

ISBN 0-671-74689-8 \$13.00

Reviewed from galleys

Ad Gr. 5-7

George, a young British teen (first seen in *What Do We Do Now, George?*), is desperate to go with his school chums on a trip to France. With his pals Kev, Tub, and Stick (and Stick's bossy little sister, Julia), he concocts a plan to award himself a free ticket. As is usual for George, the plan goes monumentally awry but things turn out all right nonetheless, so George and his disaster-prone friends make an exciting trip to France. Wild schemes, elaborate coincidence, and unintended destruction ensue as the kids foil a benign kidnapping, drive the French crazy, and mess up the Tour de France bicycle race. It's mainly stock humor, with the French talking funny, the adults displaying exaggerated mortification, and little characterization surfacing anywhere. It's well-paced and light-hearted slapstick, however, and readers who enjoy havoc-wreaking hijinks will find it rewarding. DS

McFARLAND, CYNTHIA *Hoofbeats: The Story of a Thoroughbred*; written and illus. with photographs by Cynthia McFarland. Atheneum, 1993 32p
ISBN 0-689-31757-3 \$14.95 R Gr. 2-4

Hoofbeats tells the story of a Thoroughbred race horse from his birth on the breeding farm through his year of training to his first race. Sailed at Dawn—Sailor to his groom—changes from a fuzzy baby to a gangly adolescent, reluctant student, and apprentice racehorse before our eyes, and McFarland offers general information about the stages as the colt passes through them: “Now called weanlings, the foals are soon accustomed to being apart from their mothers and play together.” There are a few omissions—we’re never told, for instance, that Sailor has actually turned two so he erroneously seems to be racing as a yearling, and the absence of any stallions from the pictures (despite their mention in the text) may confuse young readers unfamiliar with the conventions of raising livestock. The color photos are bucolic and appealing, if occasionally unfortunately shadowy. This is a nice upbeat portrait of one colt’s life and it’s fun to watch him at different ages, seeing how he changes and remains the same. DS

McMILLAN, BRUCE *Mouse Views: What the Class Pet Saw*; written and illus. with photographs by Bruce McMillan. Holiday House, 1993 32p
ISBN 0-8234-1008-0 \$15.95 R 4-6 yrs

The classroom mouse is loose, and photographer McMillan takes us along on its peregrinations through the school, challenging readers to identify the close-up photos of the objects the mouse finds in its travels. Dusty pink circles are revealed to be pencil erasers, another page turn identifies some silvery sticks as scissors; a pile of red plastic ridges turns out to be a stack of lunch trays in the cafeteria. This isn’t a new idea (see Peter Ziebel’s *Look Closer!*, BCCB 5/89), but the photos are bright and tidy, preschoolers and kindergartners will enjoy the school supplies, and the mouse is a cute narrative guide. As usual, McMillan provides scrupulous technical notes, although his appended suggestion that the book could be used to enhance map-reading skills doesn’t seem entirely to the point. RS

MATAS, CAROL *Sworn Enemies*. Bantam, 1993 132p
ISBN 0-553-08326-0 \$16.00 R Gr. 6-9

It’s a sign of fine writing when a historical novel asserts the impact of here-and-now fiction, and Matas (*Lisa’s War*, BCCB 9/89; and *Code Name Kris*, 1/91) has achieved just such an effect with this alternating first-person narrative of two sworn enemies in nineteenth-century Russia. Aaron is an upright, gifted Yeshiva student whose father has paid to keep him out of the army, but Zev, jealous of Aaron’s betrothal to a girl they both love, has him kidnapped to fill the Czar’s military quota. Then Zev himself is snared by recruiters, and the two end up on a forced march that nearly kills them both. The brutal anti-Semitism is only a background here for the moral dilemmas more fully developed through portrayals of each character’s inner conflicts. Ultimately, a hero and a villain do emerge, but their motivations and ambiguities—all revealed through urgently paced action—seem as important as the choices they have made. It’s unusual to have religious issues explored without thematic didacticism. This is the kind of book that will challenge readers to wonder what they would have done under the circumstances; their absorption of historical information in vivid detail is a valuable bonus. BH

MAZER, NORMA FOX *Out of Control*. Morrow, 1993 [224p]

ISBN 0-688-10208-5 \$14.00

Reviewed from galleys

R Gr. 7-12

"It wasn't an assault. We didn't beat her up or rape her or anything. . . . It was something we did, and, like Candy said, it got a little out of hand," says Rollo, attempting to explain to himself an incident that may ruin his life. Rollo and his buddies Brig and Candy, all high-school juniors, have a casual enmity with their classmate Valerie Michon which explodes into something else in a deserted school hallway. What happened then is fairly clear—even the unrepentant Candy the unrepentant says, "So we pushed her a little, maybe grabbed some skin," but the question is what the incident *means*. The third-person narration alternates between Rollo and Valerie's point of view as Rollo attempts to understand the situation and Valerie tries to come to terms with her post-assault fear and anger. The characterizations and plot are full of interesting ambiguities, with school honor, romantic disillusionment, class hatred, and family dynamics all playing strong parts in the story. Mazer has worked this ethics-charged subject matter into a tight and readable novel, whose explorations of groupthink versus individual responsibility are reminiscent of *Killing Mr. Griffin*. This is gripping enough to deliver the recreational read the title and cover promise, but it could also prompt some extremely lively classroom discussion. DS

MAZZIO, JOANN *Leaving Eldorado*. Houghton, 1993 [176p]

ISBN 0-395-64381-3 \$13.95

Reviewed from galleys

Ad Gr. 6-9

Maude Brannigan's mother has just died after a long illness, and Maude's father has taken off to look for Yukon gold, expecting that his daughter will be cared for by eastern relatives. The relatives don't come through, and Maude is left alone at fourteen in turn-of-the-century New Mexico territory. Maude chronicles her days in letters (really a diary) to her dead mother, describing her getting work at a local hotel and beginning to discover more about the town around her. Maude develops a friendship with Annie, a shy Apache fellow worker, and with Venus Adonna, one of the town's "soiled doves"—prostitutes—just her age, but she longs to get out of Eldorado and to become an artist. After turning down an honorable proposal, fighting off a dishonorable assault, and rescuing Annie from a fire, Maude manages to leave with her two friends, hopefully for better things. Maude is an engaging character, but it's not particularly original, in historical fiction, to depict a brave young girl who sees through the prejudices of her time and has ambitions inappropriate for them. The framework is contrived, but the narrative is appealing; the hard realities of the frontier town and its various residents are well-evoked. Kids who appreciate historical melodrama will find plucky Maude's story worth their time. DS

MYERS, WALTER DEAN *Young Martin's Promise*; illus. by Barbara Higgins Bond. Raintree/Steck-Vaughn, 1993 32p (Stories of America)

ISBN 0-8114-7210-8 \$12.96

M Gr. 1-3

Unlike Marzollo's and Livingston's picture book biographies of King (BCCB 2/93, Myers' book focuses on the childhood of the great civil rights leader, selecting incidents that show young Martin's exposure to racial prejudice and his early de-

termination to do something about it. After Martin's first day at (a segregated) school, he comes home to discover that his white friends, at the behest of their parents, won't play with him anymore. (All of a sudden? Is this a true story?) When Martin and his father walk out of a shoe store after refusing to be seated in the "colored" section, Martin tells him, "I'll help you fight against segregation," and the concluding pages show King as an adult, and state simply his achievement: "Because of Martin Luther King, Jr., kids of all colors can just be friends." The text is easy but not choppy, but the awkward illustrations have a fine-lined, luridly colored hyper-reality. It's odd that the book doesn't mention that both King and his father were ministers, nor does it state in the text proper or in the introduction or afterword that King was assassinated. Still, the slender, digest-sized format and the undemanding language make this a possible choice for newly independent readers. RS

NAPOLI, DONNA JO *The Magic Circle*. Dutton, 1993 [128p]

ISBN 0-525-45127-7 \$14.99

Reviewed from galleys

R* Gr. 7 up

Napoli turns from the hilarity of her last book, *The Prince of the Pond* (BCCB 1/93), to a dark tone and highly charged plot developed as a kind of prequel to "Hansel and Gretel." The heroine of this first-person, present-tense narrative is called "Ugly One." Twisted in body but kind in heart, the devoted mother of an illegitimate daughter, she's a woman whose interest in healing lures her from midwifery into sorcery. Finally, the demons whom she has commanded trick her into becoming a witch, and she flees their initiation rite of eating a child, only to be confronted, after years of lonely resistance, by two succulent children in the isolated woods where she has sought shelter from her appetites. Napoli flexes her proven talent for unexpected viewpoints, builds strong pace with compressed vigor, and evokes powerful sensory images—at one point, the witch uses her iron teeth to bite off her tongue, which flies across the hut and writhes in a corner on the floor. As brief as the novel is, each aspect is vividly realized with details such as the narrator's compulsive sweeping to clean away the spiders that spy on her movements. Intense overall, this has an ending that will guarantee it a place in the hearts of young adult gothic fans. It is in many ways a groundbreaking book, treating demonic evil seriously and flying in the face of politically correct revisionist history about women falsely accused of witchcraft. Although the community does react with conventional ignorance and hatred toward this social outcast, it is the narrator's own pride that proves her downfall. The scene where she breaks the magic circle to retrieve a coveted ring is gripping enough to make a reader want to stop reading so she won't do it. When she and her daughter are tied to the stake—where she makes a demonic pact to save her daughter from the flames—we perceive the sinister underside of a magic lightly played out in books such as McKinley's *Beauty*. Gwen Strauss' *Trail of Stones* (BCCB 4/90), the poetic retelling of fairy tales from the antihero's viewpoint, or Patricia Wrightson's *A Little Fear* (BCCB 11/83) make more apt companions to *The Magic Circle*. BH

NAYLOR, PHYLLIS REYNOLDS *The Boys Start the War*. Delacorte, 1993 [144p]

ISBN 0-385-30814-0 \$14.00

Reviewed from galleys

R Gr. 4-7

The versatile author here tells a rambunctious tale of an age-old feud between two ancient clans: the boys and the girls. The boys are the four Hatford kids, who are upset that their new across-the-river neighbors are the Malloys, a family with three girls. The boys try to convince the girls that the river is polluted; the girls respond by pretending that one of them is dead and stage a mock burial in the water. The boys' mother sends a cake over to the Malloys as a welcoming gift; the girls, thinking it's a trick of the boys, toss it in the river. The girls steal a pair of underpants from the Hatford clothesline; Mr. Hatford telephones and politely asks for his briefs back. Etc. The battling is ferocious (and far more entertaining than hands-across-the-water) and the obstreperous humor delivers a swift kick. Nothing is settled at the end of the book and a sequel is promised: *The Girls Fight Back*. RS

NEAR, HOLLY *The Great Peace March*; illus. by Lisa Desimini. Holt, 1993 [32p]

ISBN 0-8050-1941-3 \$15.95

Reviewed from galleys

M 5-8 yrs

Although blessed with classier illustrations than was Joni Mitchell's *Both Sides Now* (BCCB 9/92), this is still another picture book designed for parents who wish to relive their countercultural youth through their children. Near's song was written for the 1986 Great Peace March, and as far as anthems go it may be marchable, but it's also a vague conglomeration of feel-good clichés: "Are you black like night or red like clay?/ Are you gold like sun or brown like earth?/ Gray like mist or white like moon?/ My love for you is the reason for my birth./ Peace can start with just one heart,/ From a small step to leaps and bounds." Desimini's paintings, in her familiar moody-magical style, contain some haunting images, but following the text, they're all over the place, so that the ultimate effect of the book is vague and soft-centered. Grownups who insist upon singing the book aloud (the music and lyrics are appended) should think about picking on someone their own size. RS

O'CONNOR, BARBARA *Mammolina: A Story about Maria Montessori*; illus. by Sara Campitelli. Carolrhoda, 1993 64p (Creative Minds Biographies)

Library ed. ISBN 0-87614-743-0 \$11.21

Paper ed. ISBN 0-87614-602-7 \$5.95

R Gr. 3-5

Maria Montessori started out being bored in school and ended up making sure that future children had a chance to love learning. That alone will appeal to students as an important theme in this simple biography, but the subject offers other riches: Montessori's determination to become the first woman doctor in Italy and the barriers she had to overcome; her love affair with another young doctor and the conflict between acknowledging her baby or continuing her career; and her pioneer work with disabled children. The text moves skillfully and selectively between important scenes in Montessori's life, including the dreaded dissections she had to do alone at night ("It would not have been proper for a woman to study a body in the company of men"). The pen-and-ink sketches are cluttered with heavy hatch and cross-hatch, and the faces are awkwardly drawn, but the smooth storytelling will ease readers past them. No index, but there's an outline of "A Typical Day at the Casa dei Bambini," along with a brief bibliography. BH

PACE, SUE *The Last Oasis*. Delacorte, 1993 [240p]

ISBN 0-385-30881-7 \$15.00

Reviewed from galleys

Ad Gr. 7-10

Teenagers Phoenix and Madonna need to believe that some place on the planet has not been destroyed by the ecological devastation left over from the Oil Wars. Even though they are among the lucky ones, neither mutants nor crazed and starving Beggars, their lives in the General Store police state have little hope. Madonna's theft of a lipstick from the Mall sends them running for their lives, away from the city and the GS police toward the dream of the fertile place their food comes from—Idaho. Human life has so little value in this survivalist society that it's amazing how many times the two friends (and the Mall Brat orphan who follows them) avoid certain death. The hopelessness drags on a little too long as Phoenix, Madonna, and Twerp go from one desperate situation to another—stowing away on a barge carrying human waste, being threatened with child sacrifice by a Shoshone tribe, and evading an angry mob of mutants in a convenient hot-air balloon. All their narrow escapes seem feasible until the last, when the story's logic falls apart. Why the mutants are spellbound by a con-man evangelist who plans a dramatic escape in the balloon is quite vague, except that it allows for the getaway of the three friends. It is a relief when the companions finally reach the oasis promised by the book's title. After all the death and desperation, the contrasting ending is as happy as a fairy tale's. KJ

PINKWATER, DANIEL *Author's Day*; written and illus. by Daniel Pinkwater. Macmillan, 1993 32p

ISBN 0-02-774642-9 \$13.95

R 5-8 yrs

Shortly after the librarian hangs out a banner saying "WELCOME MR. BRAMWELL WINK-PORTER AUTHOR OF THE FUZZY BUNNY," a rusty green car drives up with a bumper sticker saying: "I'D RATHER BE WRITING." The subsequent comedy of errors details *Author's Day* at Melvinville Elementary School, where no one seems to hear Mr. Wink-Porter's repeated protests that he wrote neither *The Fuzzy Bunny* nor the book he's been given to autograph, *Bunnies for Breakfast*. His book is *The Bunny Brothers*. Never mind, it doesn't matter—which is the whole point. The traditions surrounding such events acquire a good deal more importance than whatever the events are meant to honor, and young listeners will relish the spoof in just the same way they savor James Marshall's school satires involving Miss Viola Swamp. The book does have its adult moments: "I have written a book, too," a teacher confides to the Author. "It is called *Bunnies in Love*. I have it here. It is nine hundred pages long. I wonder if you would read it while you eat your lunch." The ludicrous magic-marker cartoons with which Daniel Pinkwater, who appears to be a close relative of Bramwell Wink-Porter, accompanies this farce bring it lightly down to kids' level, and the twist at the end—when one fan (of the wrong book) asks just one more question ("Do you think you might ever write a book about us?")—turns it into a tale within a tale, perfect to raise your kids' consciousness in preparation for the next visiting Author! BH

RASCHKA, CHRIS *Yo! Yes?*; written and illus. by Chris Raschka. Jackson/Orchard, 1993 32p

Library ed. ISBN 0-531-08619-4 \$14.99

Trade ed. ISBN 0-531-05469-1 \$14.95

R 4-6 yrs

"Yo! Yes? Hey! Who? You! Me? Yes, you. Oh." And so two boys, one black, one white, meet in a monosyllabic standoff that quickly turns to new friendship: "Well? Well. ? Yes! Yo! Yes!" Once or twice the dialogue seems less than natural ("What's up? Not much. Why? No fun"), but overall, there's a novel's worth of drama in these exchanges, and Raschka's charcoal and watercolor characters pop with longing and vitality. The African-American kid is hip-hop cool, with posture that reveals the vulnerability beneath his exuberance; the little white boy (who was clearly dressed by his mother) definitely needs a friend. Together, the two figures lean and bend and veer toward the double spread split in a way that generates considerable tension and suspense; the high-five portrait on the last page is the perfect punctuation: "Yow!" The design and drawing are bold, spare and expressive; the language has the strength and rhythm of a playground chant; the story is a ritual played out worldwide. RS

SANDBURG, CARL *Arithmetic*; illus. by Ted Rand. Harcourt, 1993 [32p]
ISBN 0-15-203865-5 \$15.95

Reviewed from galleys

R Gr. 1-3

Sandburg's "Arithmetic," made famous through generations of grade-school recitations, is the perfect vehicle for Rand's swoony, stretchy, "anamorphic" illustrations. In an informative afterword, Rand explains how anamorphic distortion works and how readers can change the way the pictures look by viewing them from different angles. This viewer did not find a whole lot of difference between the paintings as observed straight-on and as seen from peering across the page from the indicated red arrow, but the distortions in any case work their own kind of magic, as in the prancing zebra that **stretches** across the page illustrating "how many animal crackers will you have if somebody offers you five six seven. . . ." For a final bonus, the book includes a flexible mylar mirror that can be used to interpret the fried eggs in the closing breakfast equation: "If you ask your mother for one fried egg for breakfast and she gives you two fried eggs and you eat both of them, who is better at arithmetic, you or your mother?" As is usually true with this artist, the drawing is impeccable and the odd perceptual premise gives the book an exuberant zing missing from some of Rand's staid offerings. RS

SCOTT, ANN HERBERT *A Brand Is Forever*; illus. by Ronald Himler. Clarion, 1993 [48p]

ISBN 0-395-60118-5 \$12.95

Reviewed from galleys

R 6-9 yrs

There's something spooky about that title, especially when it's accompanied by an engaging cover painting that shows a sturdy little girl contentedly and possessively holding a lovable calf. Annie is apprehensive about the shortly upcoming fact that Doodle, an orphan calf Annie has been raising, is now due to be branded . . . with a special new brand Annie's grandfather has concocted for Annie's first heifer: the Double H-A (A is for Annie). Gramp reassures Annie that the branding is like a measles shot ("For a minute there it burns like crazy. You bite your lip and try not to cry. And then it's over. That's the way it will be with Doodle") and explains why branding is better than tags or paint: "only the brands last as long as the cows. A brand is forever." Annie's brother bets her his prized pocket knife that she won't be able to keep her eyes open while Gramp applies the brand to Doodle but Annie bravely watches through her tears. "Tenderly Annie stroked Doodle's hip near the burnt brown letters of the Double H-A. 'No matter what happens,' she whispered

to Doodle, 'you'll always belong to me. Remember, a brand is forever.'" Scott's quiet but plain-speaking tone, as well as the cozy warmth of Himler's watercolors, makes branding day seem a matter-of-fact part of ranch life, and while Annie's fears are understandable, they are overcome within the context of her family's livelihood. Sort of: Doodle has in fact achieved the status of being both livestock and pet, with the brand acting as a superior species of dog tag. As Annie explains to her calf, "Once you've been branded with my own iron, you're never going to be lost." RS

SHIEFMAN, VICKI *Good-bye to the Trees*. Atheneum, 1993 [176p]

ISBN 0-689-31806-5 \$14.95

Reviewed from galleys

Ad Gr. 4-6

Thirteen-year-old Fagel begins her narrative by saying goodbye to her brothers, sisters, and widowed mother, all of whom she hopes to bring to America from their Russian home, where Jews suffer a precarious, often dangerous life in 1907. The story covers a lot of space, giving only the briefest attention to the old country setting after which the book is titled, the transatlantic passage, and a stay on Ellis Island. The primary focus is on Fagel's first home with an aunt and uncle, her later position as a live-in servant for a bossy neighbor, and a budding romance with a boy she meets at a dance. The cast is large, as well, with Fagel's six siblings and six cousins to sort out and not much time to develop primary characters. Some superficial treatment ("This boat, the *Barbarossa*, is dreadful") results from skimming so much surface, along with a kind of schematic conflation that is perhaps best represented when Fagel gazes at "the long, white flowers, dark purple fruit" that evidently—and impossibly—coexist on a cherry tree symbolic of her sister. Yet Fagel's voice emerges with a distinctive authenticity when she reveals a growing resentment of her boss' sugar-coated tyranny, a vividly realized and unusual theme in books about the immigration experience, which all too often emphasize gratitude for New World blessings at all costs. BH

SINYKIN, SHERI COOPER *Slate Blue*. Lothrop, 1993 [176p]

ISBN 0-688-11212-9 \$12.00

Reviewed from galleys

R Gr. 5-8

Reina is intrigued—if disconcerted—to discover that the famous heavy metal star Slate is her aunt, and she wonders if the connection might mean a welcome upswing in Reina's middle-school popularity. According to Reina's mother, who had long concealed the relationship, Slate is a classic prodigal sister whom she had given up on years before as hopelessly irresponsible and narcissistic, but now Slate is in town, and apparently eager to mend her fences. Combining an ordinary story of school cliques and social pressures with a more serious theme of family loyalty and hero worship, the novel follows Reina through the stages of infatuation with her charismatic aunt (and a sexy band member), the unwelcome conflicts that popularity can bring, and her eventual understanding of why Mom could not trust Slate. Girls will enjoy this glamorous, turbulent overlay on the typical school story, and the heavy metal moments are as innocent as an Amy Grant concert. Cover art is meant to depict Reina and Slate, but it looks more like two little girls playing with makeup—ironic in terms of the novel's outcome, but unrevealing in terms of its premise. RS

STEWART, DIANNE *The Dove*; illus. by Jude Daly. Greenwillow, 1993 [32p]
 Library ed. ISBN 0-688-11265-X \$13.93
 Trade ed. ISBN 0-688-11264-1 \$14.00
 Reviewed from galleys R 4-7 yrs

"The great flood came to Natal without warning." Thus begins this involving story of Lindi and her Grandmother Maloko, who must make ends meet despite rains that prevent them from planting crops in the hills of southern Africa. The dove they see and compare to Noah's turns out to be a good omen; when Grandmother Maloko cannot sell her beadwork, the memory of the dove inspires Lindi to make a beaded dove that generates demand for their crafts. Both the plot and the characters have an integrity that is underscored by dignified paintings rendered in a naïve tone. While delicately stylized, the effects of the storm are not prettified—dead animals and debris litter the countryside—and the spare compositions give credence to the characters' poverty and the country's devastation. The ending is a bit neat, but the writing maintains a warm simplicity and the fine gradations of color give textured depth to the planar surfaces of Jude Daly's art. BH

STRAUCH, EILEEN WALSH *Hey You, Sister Rose*. Tambourine, 1993 [128p]
 ISBN 0-688-11829-1 \$13.00
 Reviewed from galleys R Gr. 4-6

Arlene's worst fears have come true. Her new teacher is the dreaded (albeit young and pretty) Sister Rose, who, on the last Good Friday, caught Arlene giggling in church, sharply reprimanded her, and left her with a warning: "All right, you can go. But remember, *I'll be watching you!*" And with Sister Rose so intent upon finding fault with her, Arlene believes that sixth-grade is going to be sheer misery and that even her usual best subject, English, will occasion one of Sister's scathing comments: "I could write *Moby-Dick* and Sister Rose would find something wrong with it." Set in Baltimore during the Korean War, the book delivers all the pleasurable staples of the school story with a vivid immediacy of detail and characterization that distinguishes it from bland contemporary variants. Neither the historical setting nor the Catholic context is obtrusive, and readers will identify with Arlene's fierce sense of injustice as much as they will enjoy Sister Rose's surprising turnabouts, as when she stands up for her students against the petty bullying of a prominent parishioner. Unlike the nuns in Judy Delton's *Near Occasion of Sin* (BCCB 12/84), Sister Rose is no monster, but she *is* too hard on Arlene, and their eventual rapprochement is satisfying because it is hard-earned on both sides. RS

TEMPLE, FRANCES *Grab Hands and Run*. Jackson/Orchard, 1993 [160p]
 Library ed. ISBN 0-531-08630-5 \$14.99
 Trade ed. ISBN 0-531-05480-2 \$14.95
 Reviewed from galleys R Gr. 5-8

Whereas Temple's first novel, *Taste of Salt* (BCCB 11/92), documented the political persecution of two adolescents in Haiti, this one follows twelve-year-old Felipe, his mother, and his younger sister on their precarious journey from El Salvador to Canada. Felipe's father has known that his anti-government activities may be fatal, and his disappearance triggers their flight. There's tension built into every border the family crosses illegally and into every mile that leads them through a

labyrinth of humanity, sometimes treacherous, sometimes generous. Temple has carefully set up the situation with characters for whom a reader will have real sympathy; only at the end does she telescope the action: in the U.S. detention center, the fierce grief Felipe feels on learning of his father's brutal murder seems to collapse in one page; thereafter, everything goes right, and he is consumed by the cheery details of acceptance for Canadian citizenship. Most of the story is developed with an immediacy that will start readers on their own journey toward understanding some of the individuals who are too often lumped together as a problem called "illegal aliens." BH

WEAVER, LYDIA *Close to Home: A Story of the Polio Epidemic*; illus. by Aileen Arrington. Viking, 1993 [64p] (Once Upon America)

ISBN 0-670-84511-6 \$12.99

Reviewed from galleys

Ad Gr. 4-6

It's the summer of 1952, and fifth-grade classmates Betsy and Leticia decide to become friends, if only because they seem to have so little in common. Betsy's middle-class family includes a reporter father and a scientist mother; Leticia lives in upper-crust solitude with her mother, who dreads the polio epidemic that is sweeping the country. The story is an efficient if formulaic glimpse at the events of another era, and the fact that Betsy's mother is working with Jonas Salk on a polio vaccine and that privileged Leticia is stricken by the disease are both plot devices that work despite their predictability. An author's afterword suggesting parallels between the polio and AIDS epidemics is oversimplified if well-meaning; the statement that "someday scientists will develop a vaccine for AIDS, the way they did for polio" is optimistic—just like the story. RS

WESTALL, ROBERT *The Stones of Muncaster Cathedral*. Farrar, 1993 [96p]

ISBN 0-374-37263-2 \$11.00

Reviewed from galleys

R Gr. 7-10

Joe Clarke is a steeplejack, clambering across roofs, topping chimneys, and repairing steeples for a living. He's at first thrilled to land the prestigious renovation job at Muncaster Cathedral—but then things start going very, very wrong. The tower he's working on doesn't feel right, the locals don't want to talk about it, and the history of the cathedral is full of topplings, shiftings, fatal accidents, and inexplicable deterioration of stone. The evil seems to emanate from a particular gargoyle, and Joe becomes locked in combat as the stone creature, which has been luring children to their deaths for centuries, attempts to draw in Joe's young son. Westall's atmospheric talent does the story proud, with the precariousness of Joe's sky-high perch on the cathedral adding to the suspense, and the naturalness of Joe's salt-of-the-earth, rural English craftsman narration makes it all believable. The story is rounded out with interesting touches of history and politics and some gruesome medieval wickedness (the gargoyle, originally a medieval builder, had bricked up his first child victims in the tower walls). This is a fine spooky story with proper amounts of death, malignancy, and readability; the kids drawn by the cover (a gaping-mouthed gargoyle glares down from his tower perch as a full moon shines) are probably just the ones who'll appreciate the book. DS



PROFESSIONAL CONNECTIONS

Griswold, Jerry. *Audacious Kids: Coming of Age in America's Classic Children's Books* (Oxford University Press, 1992. 285p.; ISBN 0-19-505888-7, \$25.00)

Audacious Kids theorizes that *The Wizard of Oz*, *The Adventures of Huckleberry Finn*, *Rebecca of Sunnybrook Farm*, *Little Lord Fauntleroy*, *Tarzan of the Apes*, *The Prince and the Pauper*, *The Adventures of Tom Sawyer*, *Little Women*, *Toby Tyler*, *Hans Brinker*, *The Secret Garden*, and *Pollyanna* share a structural pattern that he calls "The Three Lives of the Child-Hero": 1) exposure (often a dispossessed orphan suffering poverty or neglect and consequently launched upon a journey; 2) social problems (including destination, adoption, antagonism, and triumph); and 3) return (identity resolved, recognition ceremonies, accommodation of two lives). Griswold argues his psychological case with substantiating detail from each of the novels, involving analysis of American social and cultural values along the way. It's a thoughtful, readable exploration, substantially footnoted, though nearly a century of library schools' scholarship in children's literature is casually dismissed in an "Afterword," in which he states that children's literature "was regarded as a suitable subject only for 'methods' courses offered to would-be schoolteachers by Education departments." Librarians will have fun reading this anyway, and applying it to the contemporary children's literature that English departments still neglect in their fixation on "The Golden Age" of children's literature. There are intriguing parallels here with Joseph Campbell's monomyth of separation-initiation-return, which Elliot Gose has explored in *Mere Creatures: A Study of Modern Fantasy Tales for Children*. BH

Schimmel, Nancy. *Just Enough to Make A Story* (58p., paper ed. ISBN 0-932164-03-X, \$14.75.) Order from Sisters' Choice Press, 1450 6th Street, Berkeley, CA 94710

The third edition of *Just Enough to Make A Story*, in print since 1978, has been rewritten and updated bibliographically throughout, with the addition of a new section, "Ecology Stories and Songs." The suggestions in "Active Heroines," "Stories in Service of Peace," and "Sources for Stories to Tell to Adults" are still singularly valuable, and the tone of the book—a down-home approach that will get storytellers started with experienced but undaunting advice—makes this one of the best available resource books on the subject. BH

From the journals:

Avi. "The Child in Children's Literature," *Horn Book*, January/February, 1993.

Bodmer, George. "Sendak into Opera: *Wild Things* and *Higglety Pigglety Pop!*," *The Lion and the Unicorn*, December, 1992.

Harrington, Janice N. "The Need for Cultural Diversity in Preschool Services," *Journal of Youth Services in Libraries*, Winter, 1993.

Roback, Diane. "Children's Bookstores: Applying the Brakes," *Publishers Weekly*, January 11, 1993.

SUBJECT AND USE INDEX

Keyed to *The Bulletin's* alphabetical arrangement by author, this new index, which will appear in each issue, can be used in three ways. Entries in regular type refer to subjects; entries in **bold type** refer to curricular or other uses; entries in ALL-CAPS refer to genres and appeals. In no way meant to be a cataloging aid, this rather idiosyncratic index is instead intended to lead readers to those books that could fill a particular gap in a collection, to help teachers and librarians find books that might be useful in various school or recreational settings, and to help in those requests for a "love story" or a "scary story." In the case of subject headings, the subhead "stories" refers to books for the readaloud audience; "fiction," to those books intended for independent reading.

- Adoption-fiction: Lee
 African-Americans: Myers
 African-Americans-music: Johnson
 African-Americans-poetry: Hudson
 African-Americans-stories: Kroll;
 Raschka
 African-Americans-biography:
 Barrett
 Africa-folklore: Fairman
Arithmetic: Sandburg
 Art and artists-fiction: Coerr
 Art and artists-stories: Stewart
Art History: Gardner
Art: Sandburg
 Asian-Americans-fiction: Lee
Astronomy: Berger
 Aunts-fiction: Sinykin
 Australia-fiction: Clarke; Gleitzman
 Ballet: Isadora
 BEDTIME STORIES: French
 BIOGRAPHIES: Barrett; Gardner;
 O'Connor
 Birds: McMillan
 Brothers and sisters-fiction:
 Johnston
 Canada-fiction: Johnston
 Catholics-fiction: Strauch
 Child abuse-fiction: Crutcher
 Circuses-stories: Garland, M.
 Clubs-stories: Crowley
 CONCEPT BOOKS: Gerstein;
 Gomi
Current events: Beirne; Dolphin;
 Temple
 Dinosaurs: Arnold
 Disabilities-fiction: Betancourt
 Disasters-fiction: Garland, S.
 Dogs-fiction: King-Smith
 Education: O'Connor
 El Salvador-fiction: Temple
 Emotional problems-fiction:
 Crutcher; Garland, S.
 England-fiction: Westall
Ethics and values: Babbitt; Matas;
 Mazer
 EVERYDAY LIFE STORIES:
 Hurwitz; Caseley; Hopper;
 Naylor; Ferguson
 FAIRYTALES AND FOLKTALES:
 Allen; Fairman
 Family problems-fiction: Angell;
 Gleitzman; Sinykin
 FANTASY: Babbitt; Napoli
 Fathers and daughters-fiction:
 Angell
 Food and eating: Jaspersohn
 France-fiction: McCann
 Friends-stories: Kasza; Raschka
 FUNNY STORIES: Clarke;
 McCann
Geography: Berger
 Grandmothers-stories:
 Grandparents-fiction: Coerr; Gar-
 land, S.; Godden
 Grandparents-stories: Griffith; Hest;
 Stewart
 HISTORICAL FICTION:
 Johnston; Matas; Mazzio;
 Shiefman; Strauch; Weaver

History, U. S.: Barrett; Cavan;
 Johnson; Levine; Myers; Weaver
 Horses: McFarland
 Illness-fiction: Weaver
 Immigration: Berger; Cavan; Levine
 Immigration-fiction: Shiefman;
 Temple
 Ireland: Cavan
 Israel: Dolphin
 Japan-fiction: Coerr; Godden
 Jews-fiction: Matas
 Jews-stories: Edwards
 JOKE BOOKS: Hartman
Language arts: Hartman
 Manufacturing: Jaspersohn
 Music and musicians-fiction: Geras;
 Sinykin
 Music: Johnson; Krull; Near
 Native Americans: Hoyt-Goldsmith
Nature study: Coleman; Ehlert;
 McMillan
 New Jersey: Beirne
 New Mexico-fiction: Mazzio
 New York City-fiction: Angell
 Northern Ireland: Beirne
 Peace-songs: Near
 POETRY: Coleman; Hudson
 Poetry: Sandburg
 Prayers: Edwards

Reading aloud: Clarke; Coleman;
 Fairman; Griffith; Hudson
Reading, beginning: Berger; Myers
Reading, easy: Caseley; Hartman;
 King-Smith; O'Connor
Reading, family: Edwards; Gomi;
 Hest; Hudson; Johnson
Reading, reluctant: Ferguson;
 Hartman
Religious education: Babbitt; Dol-
 phin; Edwards; Matas
 Rural life-stories: Griffith
 Russia-fiction: Matas
 SCARY STORIES: Westall
 SCHOOL STORIES: Betancourt;
 Strauch
 SCIENCE FICTION: Lowry; Pace
 Sexual harassment-fiction: Mazer
 Slavery: Barrett
 South Africa-stories: Stewart
 Squirrels-stories: Ehlert
 Stepparents-fiction: Geras
Story hour: Allen; Crowley; Ehlert;
 Fairman; French; Garland, M.;
 Gerstein; Hest; Kasza; Stewart
 Teachers-fiction: Strauch
 Texas-fiction: Garland, S.
 Urban life-stories: Hest
 Witches-fiction: Napoli
 World War II-fiction: Coerr





School Library Journal stars

THE LAND AND PEOPLE OF PAKISTAN

by Mark Weston
Photographs and maps

"Weston examines the geography, ethnicity, and history of Pakistan, then goes on to explore its political, social, economic, and cultural life. The sections dealing with Pakistan's contemporary troubled political scene [including the presence of so many illiterate females] are especially noteworthy.

... Lively, informed, highly readable."—*SLJ*

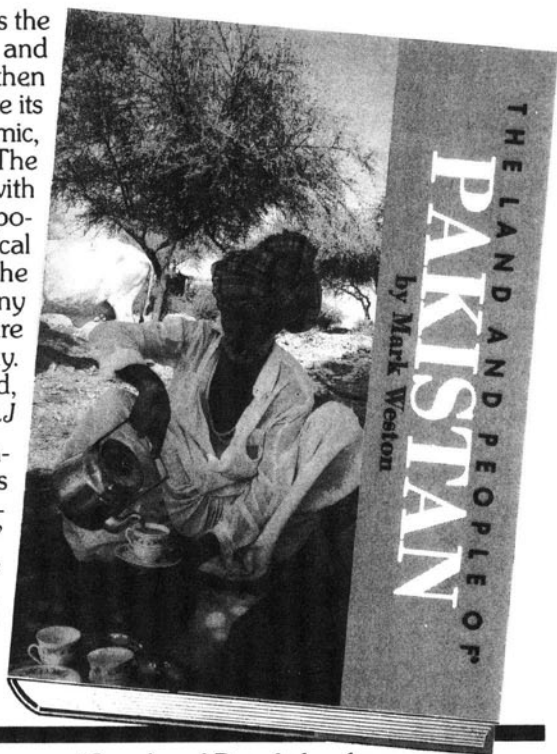
"This entry in a wonderfully useful series [is] a solid, wide-ranging survey."

—*Kirkus Reviews*

Ages 11 up.

\$18.00* (022789-3)

\$17.89† (022790-7)



Other recent *Land and People* books

THE LAND AND PEOPLE OF ITALY

by David Travis

\$18.00* (022778-8)

\$17.89† (022784-2)

THE LAND AND PEOPLE OF NORWAY

by Claudette Charbonneau &

Patricia Slade Lander

\$18.00* (020573-3)

\$17.89† (020583-0)

THE LAND AND PEOPLE OF SPAIN

by Adrain Schubert

\$18.00* (020217-3); \$17.89† (020218-1)

Each: With photographs and maps. Ages 11 up.

HarperCollins ISBN prefix: 0-06. *Trade ed. †Library ed.

Publisher's prices only and in no way reflect the prices at which available from any other source.



HarperCollinsChildren'sBooks

10 East 53rd Street, New York 10022



Make Reading a Pleasure Every Day
with...

Read for the Fun of It

By Caroline Feller Bauer

Illustrations by Lynn Gates Bredeson
1991 372pp ISBN 0-8242-0824-2
\$45 U.S. and Canada, \$50 other countries



Dozens of creative and lively ideas for storytelling, reader's theater, poetry, crafts, games, and exhibits.

"Given her winning combination of enthusiasm and experience, it's a treasure trove of advice, short stories, poems, bibliographies, information, and practical programs...a bountiful resource." —BOOKLIST

A Potpourri of Storytelling Treasures

With just the right mix of unconventional but effective teaching ideas, entertainment, and good literature, *Read for the Fun of It* features:

- ✧ Puppets
- ✧ Reader's Theater
- ✧ Booklists
- ✧ Creative Writing
- ✧ Games
- ✧ Magic.

Easy-to-Follow Projects

Librarians, teachers, parents, and other adults working with children will welcome the multitude of ready-made ideas for bringing children and books together:

- ✧ Developing Lifelong Reading Habits
- ✧ Ways to Show, Tell, Read, and Write Stories
- ✧ Making Poetry Come Alive
- ✧ Lively, Effective Book Programming.

Delightful Reproducible Illustrations

Read for the Fun of It also features illustrations and reading slogans which can be reproduced as:

- ✧ Posters
- ✧ Certificates
- ✧ Awards
- ✧ Bookmarks
- ✧ Flyers.



More Favorites by Caroline Feller Bauer

PRESENTING READER'S THEATER

250 pp. 1987 ISBN 0-8242-0749-3 LC 87-2105
\$42 U.S. and Canada, \$47 other countries.

CELEBRATIONS Read-Aloud Holiday and Theme Book Programs

301pp. 1985 ISBN 0-8242-0708-4 LC 85-714
\$42 U.S. and Canada, \$47 other countries.

THIS WAY TO BOOKS

376pp. 1983 ISBN 0-8242-0678-9 LC 82-19985
\$45 U.S. and Canada, \$50 other countries.

STORYTELLING WITH CAROLINE FELLER BAUER

Videocassette 28 minutes 1986
ISBN 0-8242-0740-8
Full Color/VHS with Viewer's Guide.
\$89 U.S. and Canada, \$99 other countries.

**To Order Call Toll-Free
800-367-6770.**

Outside of the U.S. and
Canada, call 718-588-8400
Fax 718-590-1617



THE H.W. WILSON COMPANY

950 UNIVERSITY AVENUE, BRONX, NY 10452

Introduce them to Shakespeare —as they'll like it!

Shakespeare

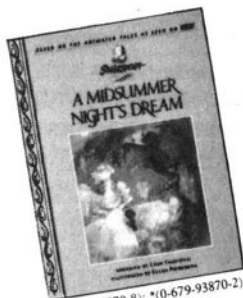
Based on the animated
tales as seen on HBO

Abridged by Leon Garfield

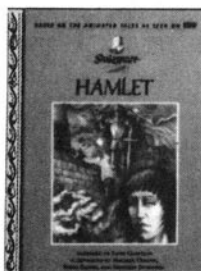


For the first time, this groundbreaking series makes the best of the Bard accessible to a new, younger audience. Each play has been abridged to preserve Shakespeare's incomparable language and illustrated to capture the full comic or dramatic flavor of the original. Perfect for classroom use, these handsome, readable volumes set the stage for a love of Shakespeare that can last a lifetime.

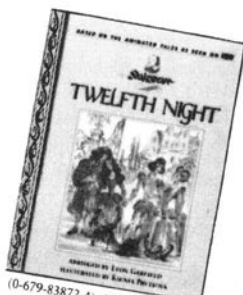
Grades 5 up. Paper, \$6.99 each; *GLB \$11.99 each.



(0-679-83870-8); *(0-679-93870-2)



(0-679-83871-6); *(0-679-93871-0)



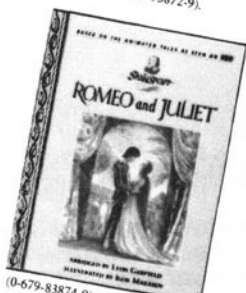
(0-679-83872-4); *(0-679-93872-9)



(0-679-83873-2); *(0-679-93873-7)



(0-679-83875-9); *(0-679-93875-3)



(0-679-83874-0); *(0-679-93874-5)

Uniquely designed to open young eyes to the glory of Shakespeare

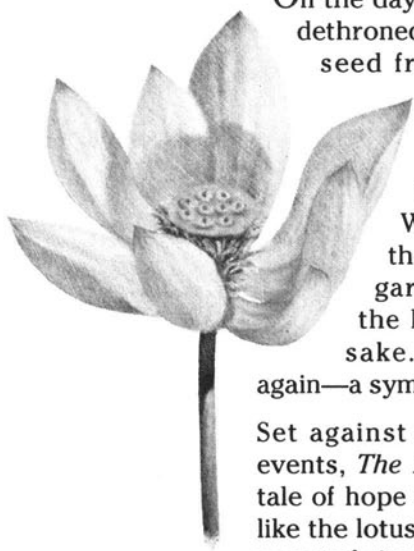
- Expertly abridged under the supervision of leading Shakespearean scholars.
- Full-color illustrations on every spread.
- Introductions to the plays and to Shakespeare's life and theater.
- Graphic onstage directions that bring the action dramatically to life.

Companion videos available from Random House Home Video.

Alfred A. Knopf

THE LOTUS SEED

by Sherry Garland
Illustrated by Tatsuro Kiuchi



On the day the Emperor of Vietnam is dethroned, a young girl takes a lotus seed from the Imperial garden.

Many years later the lotus seed is her only possession as she flees her homeland for America.

When her grandson takes the seed and plants it in the garden, she is distraught at the loss of her precious keepsake. But the lotus blooms again—a symbol of life and continuity.

Set against a backdrop of historical events, *The Lotus Seed* is an emotional tale of hope and family heritage, which, like the lotus seed, can survive even the worst of circumstances.

0-15-249465-0 April Ages 8 and up \$14.95

**HARCOURT
BRACE**

Children's Books Division
1250 Sixth Avenue, San Diego, CA 92101
1-800-543-1918



Walker and Company

Books for Young Readers—Spring 1993

FEBRUARY

Lift Every Voice and Sing

Lyrics by James Weldon Johnson

Illustrations by Elizabeth Catlett

Introduction by Jim Haskins

All ages 8 x 11 36 pages
24 linocut prints

Cloth ISBN 0-8027-8250-7 \$14.95
Reinf. ISBN 0-8027-8251-5 \$15.85

Lift Every Voice



and Sing

James Weldon Johnson
Illustrations by Elizabeth Catlett
Introduction by Jim Haskins

The Forgotten Players

THE STORY OF BLACK BASEBALL
IN AMERICA

by Robert Gardner and Dennis Shortelle

Ages 12 and up 6 x 9 128 pages
20 black-and-white photographs
Cloth ISBN 0-8027-8248-5 \$12.95
Reinf. ISBN 0-8027-8249-3 \$13.85

Susan Butcher and the Iditarod Trail

by Ellen M. Dolan

Ages 10 and up 6 x 9 112 pages
28 black-and-white photographs
Cloth ISBN 0-8027-8211-6 \$14.95
Reinf. ISBN 0-8027-8212-4 \$15.85

MARCH

Shaker Villages

by Nancy O'Keefe Bolick and

Sallie G. Randolph

Illustrations by Laura LoTurco

Ages 10 and up 6 x 9 96 pages
12 black-and-white illustrations
Cloth ISBN 0-8027-8209-4 \$12.95
Reinf. ISBN 0-8027-8210-8 \$13.85

APRIL

Twilight Gate

by Rhonda Vidott Salatz

Illustrations by Alan M. Clark

Ages 12 and up 6 x 9 192 pages
10 black-and-white illustrations
Cloth ISBN 0-8027-8213-2 \$16.95

Bobby Bonilla

by Ken Rapoport

Ages 10 and up 6 x 9 144 pages
12 black-and-white photographs
Cloth ISBN 0-8027-8255-8 \$14.95
Reinf. ISBN 0-8027-8256-6 \$15.85

Available from wholesalers or call TOLL FREE to order

1-800-289-2553

In Canada, Thomas Allen & Sons, Ltd.
Prices and publication dates tentative.

True Champions

GREAT ATHLETES AND THEIR

OFF-THE-FIELD HEROICS

by Nathan Asang

Ages 10 and up 6 x 9 128 pages
18 black-and-white photographs
Cloth ISBN 0-8027-8246-9 \$14.95
Reinf. ISBN 0-8027-8247-7 \$15.85

The Locker Room Mirror

HOW SPORTS REFLECT SOCIETY

by Nathan Asang

Ages 10 and up 6 x 9 144 pages
32 black-and-white photographs
Cloth ISBN 0-8027-8217-5 \$14.95
Reinf. ISBN 0-8027-8218-3 \$15.85

THE NEWBERY HONOR ROLL

The Defender

A 1952 NEWBERY HONOR BOOK

by Nicholas Kalashnikoff

Illustrations by Claire Loudon and George

Louden, Jr.

Ages 8-12 5 1/2 x 8 1/4 144 pages
8 black-and-white illustrations

Paper ISBN 0-8027-7397-4 \$6.95

Mountain Born

A 1944 NEWBERY HONOR BOOK

by Elizabeth Yates

Illustrations by Nora S. Unwin

Ages 8-12 5 1/2 x 8 1/4 128 pages

34 black-and-white illustrations

Paper ISBN 0-8027-7402-4 \$6.95

MAY

Off the Map

THE JOURNALS OF LEWIS AND CLARK

Edited by Peter and Connie Roop

Illustrations by Tim Tanner

Ages 8-12 6 x 9 48 pages

16 full-color illustrations

Cloth ISBN 0-8027-8211-6 \$14.95

Reinf. ISBN 0-8027-8212-4 \$15.85

Gus and the Green Thing

by Janet Reich

Ages 4-8 6 1/2 x 6 1/2 24 pages
20 black-and-green illustrations
Cloth ISBN 0-8027-8252-3 \$8.95
Reinf. ISBN 0-8027-8253-1 \$9.85

NATIVE AMERICAN TRICKSTER TALES

Retold and illustrated by Gretchen Will Mayo

Ages 6-10 8 x 8 48 pages

35 full-color illustrations

Meet Tricky Coyote

Cloth ISBN 0-8027-8198-5 \$12.95

Reinf. ISBN 0-8027-8199-3 \$13.85

That Tricky Coyote

Cloth ISBN 0-8027-8200-0 \$12.95

Reinf. ISBN 0-8027-8201-9 \$13.85

JUNE

Where Are My Birth Parents?

A GUIDE FOR TEENAGE ADOPTEEs

by Karen Gravelle and Susan Fischer

Ages 12 and up 6 x 9 112 pages

Cloth ISBN 0-8027-8257-4 \$14.95

Reinf. ISBN 0-8027-8258-2 \$15.85

Sexual Harassment

by Elaine Landau

Ages 12 and up 6 x 9 128 pages

Cloth ISBN 0-8027-8265-5 \$14.95

Reinf. ISBN 0-8027-8266-3 \$15.85

NEW WALKER PAPERBACKS!!

Out of Many Waters

by Jacqueline Dembar Greene

Ages 10 and up 5 1/2 x 8 1/4 208
pages Bibliography
Paper ISBN 7401-6 \$8.95

This Place Is Dry:

Arizona's Sonoran

Desert

by Vicki Cobb

Illustrations by Barbara Lavalley

Ages 8 and up 8 1/2 x 10
32 pages Full-color illustrations
Paper ISBN 7400-8 \$6.95

This Place Is Wet:

The Brazilian Rainforest

by Vicki Cobb

Illustrations by Barbara Lavalley

Ages 8 and up 8 1/2 x 10 32

pages

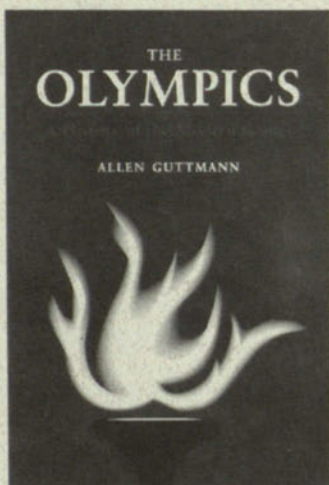
Full-color illustrations

Paper ISBN 7399-0

\$6.95



720 Fifth Avenue • New York, NY 10019 • (212) 265-3632 • (800) 289-2553



The Olympics

A History of the Modern Games

Allen Guttman

Glories and fiascos, triumphs and tragedies, records and near misses—all are included in this vivid history of the modern Olympics. Using as a backdrop the athletic events that draw television viewing audiences in the billions, Allen Guttman has written an interpretive social history of the games. The book includes lively accounts of individual competitions. Guttman also provides insight into the behind-the-scenes maneuvering involved in site selection, and little-known facts about the general history of the games and about longtime IOC leader Avery Brundage.

"A sound, readable narrative. . . . Explores the ambitions and prejudices of the various IOC leaders over the years and demonstrates how various countries have tried to exploit the games. In short, Guttman touches every major issue in this spirited narrative." — Randy Roberts, co-author of *Winning Is the Only Thing: Sports in America since 1945*.

Illus. Cloth, \$24.95

Order toll free 800/545-4703 from

University of Illinois Press

54 E. Gregory Drive • Champaign, IL 61820

BTSB books...a dream come true for your library.

Saving money for your library doesn't have to be a dream. It's an everyday affair when you order your new prebound titles from Bound To Stay Bound Books.

The Spring 1993 Supplement to our General Catalog lists over 1,100 of the newest books by author, title and subject matter, including ISBN and Dewey Classification numbers. Other money-saving services include:

- Complete book processing, kits,



cards, and laminated jackets.

- Free bar codes and diskettes for circulation systems.
- Lower prices for volume purchases.
- Free pre-order computer lists of your titles.
- Pre-sorted catalog cards.
- Free ordering software for volume purchases.

Call or write for a copy of our Spring Supplement, along with our 1992-'93 General Catalog, listing over 15,000 in-stock titles.



Bound To Stay Bound Books, Inc.

1880 West Morton, Jacksonville, IL 62650

Toll Free: 800-637-6586; Fax: 800-747-2872